Metalsmith

Winter 89

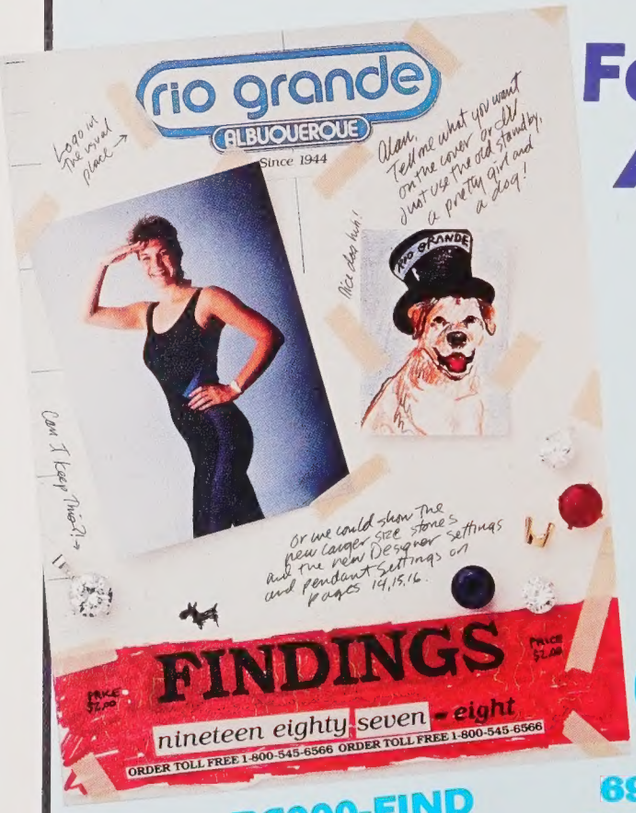
Volume Nine • Number One • $7

rio grande

ALBUQUERQUE

TECHNOLOGY FOR THE TRADE

Keep current with the latest innovations in the jewelry trade with Rio Grande Albuquerque catalogs. We're dedicated to keeping the best, most technologically advanced tools and equipment on hand for you. And our findings and gems reflect current trends and beautiful basics. In our catalogs you'll find everything you need to create the jewelry your customers want. Order your FREE Tool or Findings catalog today.



For your FREE All Color Catalog

Phone Toll Free 1-800 545-6566

rio grande

ALBUQUERQUE

RC000-FIND

RC000-TOOL

6901 WASHINGTON N.E.
ALBUQUERQUE, NM 87109

©1987 R.G.A., Inc.

HELEN DRUTT

Eva Eisler

OCTOBER 29 - NOVEMBER 26

Max Fröhlich Rena Koopman

DECEMBER 3 - JANUARY 14
NEW YORK

John Iversen

DECEMBER 7 - JANUARY 14
PHILADELPHIA

Helen Drutt Gallery / New York / Philadelphia
724 Fifth Avenue, Ninth Floor, New York, N.Y. 10019
212-974-7700 FAX: 212-974-9329
1721 Walnut Street, Second Floor, Philadelphia, PA 19103
(215) 735-1625

CONCEPTS

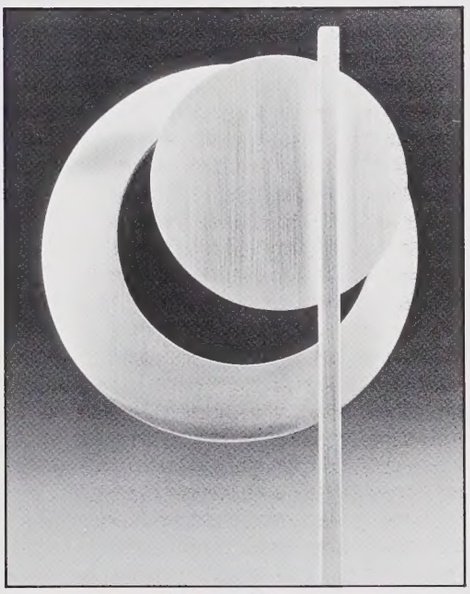
BRACELET #40, 18 & 22 KARAT GOLD

MARY LEE HU

CARMEL · NOVEMBER 18-DECEMBER 30, 1988
PALO ALTO · MARCH 4-31, 1989

Sixth and Mission Streets, Carmel, (408) 624-0661
600 Stanford Shopping Center, Inner Circle, Palo Alto, (415) 329-8118

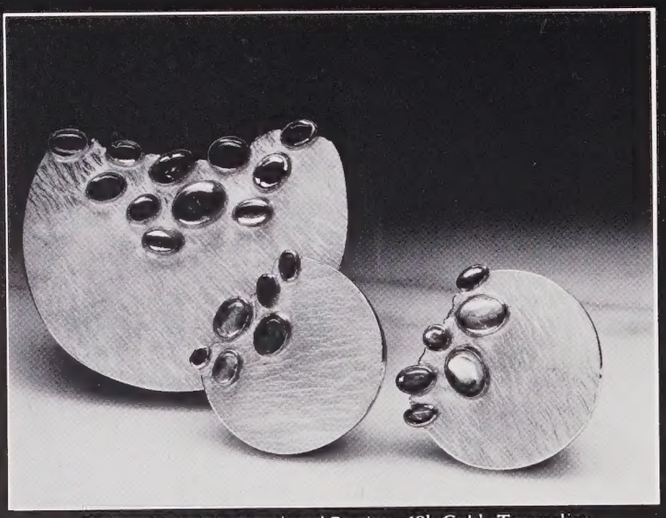
TONY PAPP



STERLING SILVER PIN

ELAINE POTTER
G·A·L·L·E·R·Y

336 HAYES ST., SAN FRANCISCO, CA 94102 (415) 431-8511



Barbara Heinrich, *Brooch and Earrings*, 18k Gold, Tourmaline

QUADRUM

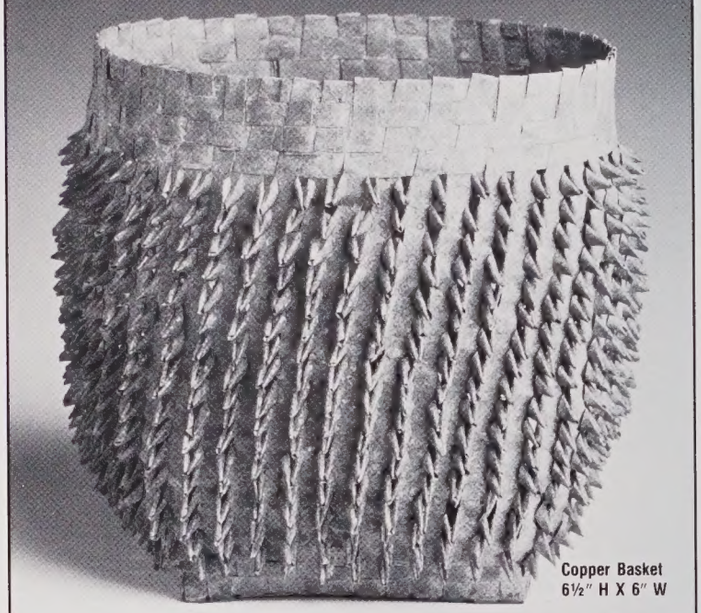
A DISTINCTIVE COLLECTION OF ARTISTS' JEWELRY

The Mall at Chestnut Hill Chestnut Hill, Mass. 02167 617-965-5555

SWAN GALLERY

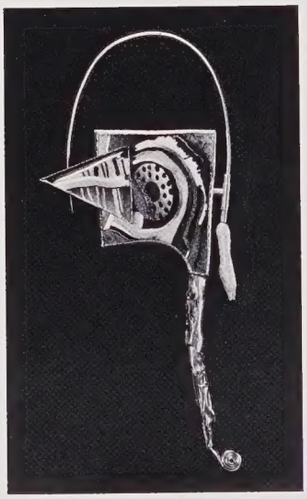
132 South 18th Street, Philadelphia, Pennsylvania 19103 215-568-9898

Ken Carlson



Copper Basket
6½" H X 6" W

WILLIAM HARPER



SUSAN CUMMINS GALLERY

32 MILLER AVENUE
MILL VALLEY, CA 94941
415-383-1512

ALSO REPRESENTING:
CAROLYN MORRIS BACH
MARGARET BARNABY
CHARLIE BUCK
SANDRA ENTERLINE
PAT FLYNN
LAURIE HALL
BARBARA HEINRICH
RANDY LONG
THOMAS MANN
MAC McCALL
PAVEL OPOCENSKY
KIFF SLEMMONS
DIDI SUYDAM

J. COTTER GALLERY

THE GOLD AND SILVERSMITH OF VAIL

234 E. Wall Street/Vail, CO 81657 (303) 476-3131

CONTEMPORARY JEWELRY & FINE ART

Since 1970

gallery of american artisanry

PACCHETTO

831 BEACON STREET NEWTON CENTRE MA 02159

617 · 969 · 6627

VICKI SEDMAN
BROOCH
Sterling Silver
Antler
6¼" x 4" x 1¼"

Slides will be accepted for consideration for these Exhibitions

Small Craft Warnings!

A CONTINUING SERIES
OF SMALL
ONE PERSON EXHIBITIONS

Dec. 10-21
Charlie Buck

Dec. 24-Jan. 4
Barbara McFadyen

January 7-18
Vicki Sedman

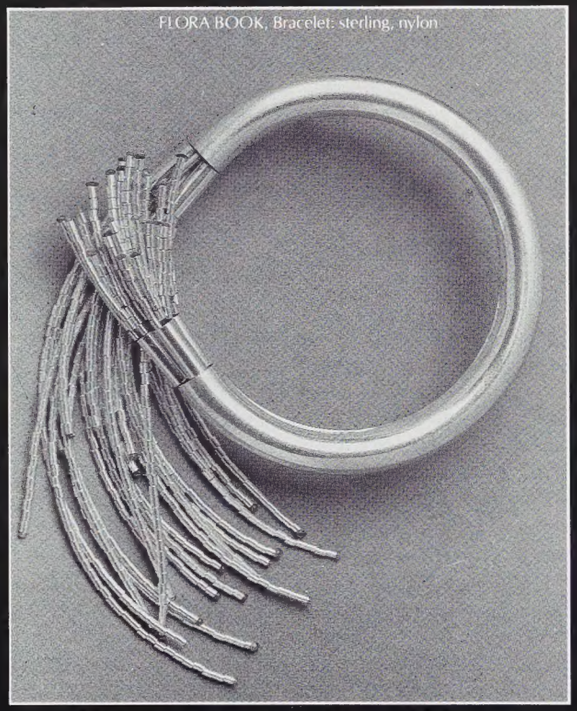
Jan. 21-Feb. 1
Alexandra Watkins
Nancy Michel

Feb. 4-15
Michael Soles

Feb. 18-March 1
Ken Bova

GALLERY 500
CHURCH & OLD YORK ROADS
ELKINS PARK, PA 19117 • 215-572-1203

ENCIRCLEMENTS
DECEMBER 1-30



SCULPTURE TO WEAR
8441 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90069
213-651-2205

THE ART OF LUCIEN STERN

Come in and browse through our gallery of fine genuine stones. Create a masterpiece from our thousands of cabochons, faceted stones, and unique carved items. Discover Lucien L. Stern.

Lucien L. Stern Inc.

...Known for the Unusual.

230 Fifth Ave., Room 305
New York, NY 10001
212-532-5760 • 800-888-0303

Faith Nightingale Gallery

presents

Jewelry of

Pat Flynn

and

"Tea and Ceremony"

November 4, 1988–January 6, 1989

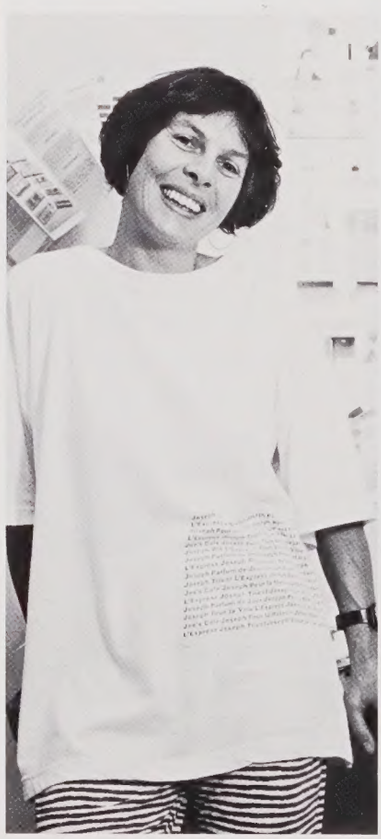
*Contributing Artists

Nancy Adams • Dina Angel-Wilson • Cathra Barker
Carole Beadle • Judy Bethel • Thomas Seabury Brown
Ron Carlson • Judy Carpenter • Virginia Cartwright
Marek Cecula • Patrick Crabb • Baba (Wagué) Diakite
Deborah Felix • Lynda Feman • Kathy Gruzdas • Larry Halvorsen
Tom Hatton • Anne Hirondelle • Coille Hooven • Kenneth Horvath
Yoshiro Ikeda • Jeff Irwin • Karen Kozlow • Sana Krusoe
Michael Lamar • Michael Lambert • Jaye Lawrence
Les Lawrence • Minako Lee • Richard Marquis • Kazuko Matthews
Dennis Meiners • Riki Moss • Bret Price • Beverly Saito
Elaine Scheer • Randall Schmidt • Keith Schneider
Brad Schwieger • Judith Selby • Nancy Selvin • Mayer Shacter
Vincent Suez • Kelly Torché • Louis Vaccaro • Kate Wagle
Jamie Walker • Jan Wax • Lana Wilson • Junko Yamamoto

Hours: Mon.–Sat., 10–6: Sun., Noon–5: Wed., Fri. Eves. till 8

535 Fourth Avenue San Diego, California 92101 (619) 236-1028

APPALACHIAN CENTER FOR CRAFTS



Susan Fortune is in charge of the Design Course at A.C.C. Until September 1988 she was senior lecturer on the Silversmithing Jewellery and Allied Crafts Degree Course at the City of London Polytechnic, England.

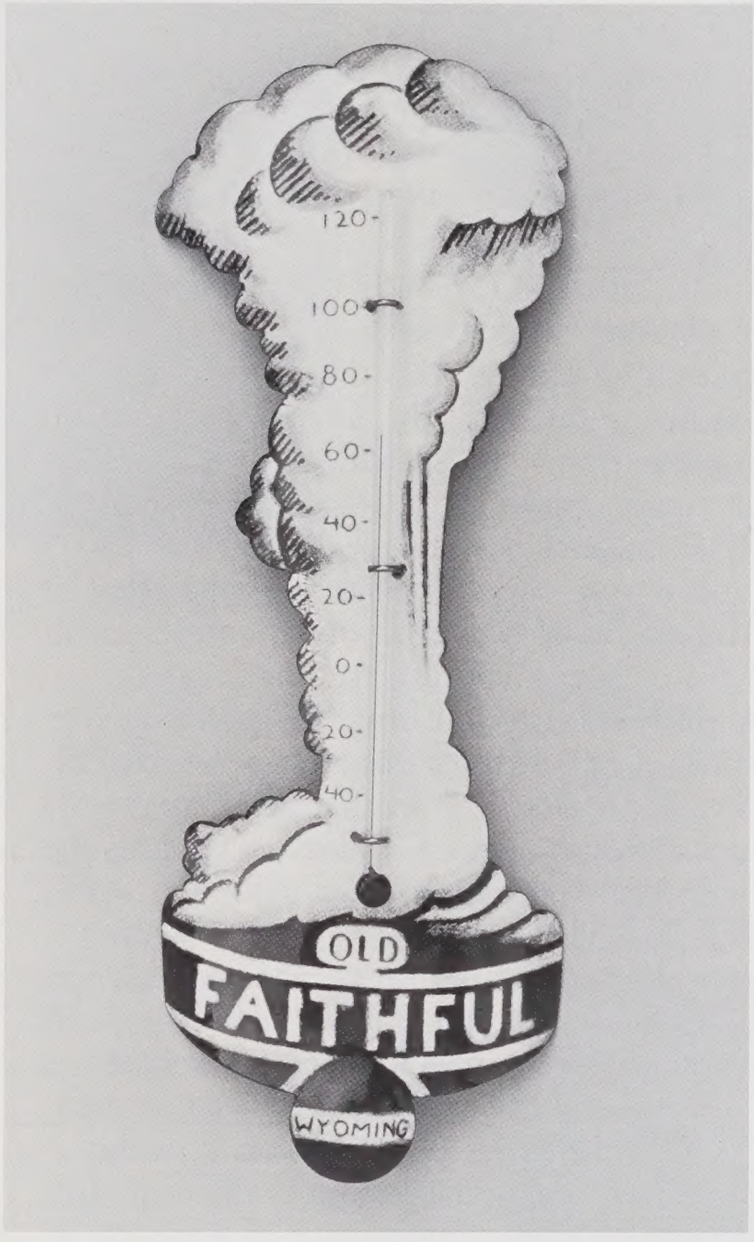
Emerging Professional Residency

The Crafts Center has a Metalsmithing vacancy in this program.

Free housing and studio space available for part-time work at the Center.
Contact:
Alf Ward, *Director*,
Appalachian Center for Crafts
Route 3, Box 430,
Smithville, TN 37166

Metalsmith

Winter 89 Volume Nine Number One



COLUMNS

Editorial 6

Jewelry for an Ever-Increasing Minority
by Margaret De Patta 8

Recent Sightings: Artlike
by Bruce Metcalf 10

In Memorium:
Robert Montgomery
Joke van Ommen 50

Letters to the Editor 51

Index to Issues
7/1, 1987–8/2, 1988
compiled by Joanne Polster 51

FEATURES

John Iversen: Carved Color 12

Exhibition in Print: Metalsmiths Win the West
by Elizabeth Skidmore Sasser 16

Mary Lee Hu: The Purpose and Persistence of Wire
by Annette Mahler 24

The Copperwork of Santa Clara del Cobre
by Susan Ewing 30

Peter Macchiarini: A Modern Bohemian
by Toni Lesser Wolf 34

REVIEWS

The Susan Cummins Gallery
by Roberta Floden 40

Society of North American Goldsmiths Earring Competition
by Antonia H. Schwed 41

Joyce Clements:
Celestial Sphere Series
by Roberta Floden 41

Jung-Hoo Kim,
Alan Burton Thompson
by Claire Sanford 42

Enid Kaplan:
Resonant Aliens
by Carolyn Novin 43

Revisions: Tim McCreight
by Curtis LaFollette 45

Bernd Munsteiner's
Private Collection
by Deborah Aguado 45

Hermann Junger:
Jewelry after 1945
by Joke van Ommen 46

Joe Wood, Beverly Penn
by Claire Sanford 47

Linda MacNeil
by Eleni Cocordas 48

Rebekah Laskin
by Vanessa S. Lynn 49

Cover: Mary Lee Hu, *Choker 75*, 18 and 22k gold, twined, constructed, 1985. Photo: Richard Nicol, see page 24. **Above:** William Strickland, *Old Faithful, a Souvenir Thermometer*, grisaille enamel, copper and thermometer, see "Metalsmiths Win the West," page 16

EDITORIAL

This is the **EDITORIAL** page of the magazine.
These words are what make up the editorial. The purpose of the editorial is to tell you what's inside this issue of the magazine, to entice you to read it and to read on, or, if you're perusing this at a newsstand, to actually buy the magazine to take home to read. We hope to draw your attention to the magazine, its direction, its issues, through the vehicle of the editorial. And when you pick it up and read this, we hope you'll be persuaded to look further to the contents of the magazine. Then we want you to buy it or resubscribe. The idea being that the more of you who buy this magazine, the more money the Society of North American Goldsmiths has and the more articles and pictures we can offer through the magazine. For you, this is called **PLEASURE**. A good editorial is one that suggests more pleasure. This writing is trying to pull you in, much like an eye-catching picture. It is designed to get you to **READ IT**. This is called luring the **VICTIM**, and you are the **VICTIM**. But if you have a free mind you should **STOP READING NOW**! Because all we are attempting to do is get you to read on. Yet this is a **DOUBLE BIND** because if you indeed stop you'll be doing what we tell you, and if you read on you'll be doing what we've wanted all along. And the more you read on the more you're falling for this simple device of telling you exactly how a good editorial works. There are **TRICKS** in publishing like anything else and this is the worst **TRICK** of all since it's describing the **TRICK** while trying to **TRICK** you, and if you've read this far then you're **TRICKED** but you wouldn't have known that unless you'd read this far. At least we're telling you directly instead of seducing you with a beautiful or haunting visual that may never tell you. We're letting you know that you ought to like this magazine because, in essence, it's a communication vehicle and communication is to be consumed in our society, and you are a consumer and this is a good communicator. We could have written about some gossip here or even tried to raise some earth-shattering issues but then you probably don't read editorials. What we are really suggesting is that you are foolish to read a magazine merely as a consequence of what its editorial tells you, because has an editorial ever had a bad thing to say about the contents of its issue? This is a con because if you agree then you'll probably like this editorial and hence the magazine inside. But we've just warned you against that. The con is a con, but a con never actually effects **YOU** because **YOU** know it's just an editorial.

Please read on. —SB

Metalsmith

The Journal of the Society of North American Goldsmiths
Editor/Sarah Bodine
Design Director/Martin Moskof
Designer/George Brady
Designer/Ellen Neishtadt
Proofreader/Robin Fitzsimmons
Circulation/Bob Mitchell
Contributing Editors
Jamie Bennett, Bruce Metcalf, Tim McCreight, Bernard Bernstein, Robert Cardinale, Elizabeth Skidmore Sasser, C.E. Licka, Deborah Norton
Technical Article Editor/Richard Austin
Advertising/Bob Mitchell
Production Coordinator/Tim McCreight

Editorial Advisory Board
Glenda Arentzen, Brigid O'Hanrahan, Gary Griffin, Jamie Bennett

Society of North America Goldsmiths
President/Richard Mawdsley
President-Elect/Douglas Steakley
Secretary-Treasurer/Richard Austin
Board Members/Tim McCreight, Brigid O'Hanrahan, Jamie Bennett, Garret DeRuiter, Rachelle Thiewes, Lynda LaRoche

Metalsmith is published quarterly by the Society of North American Goldsmiths (SNAG), a nonprofit organization, 12653 Muirfeld Blvd. South, Jacksonville, FL 32225.
Annual membership rates, which include a subscription to *Metalsmith:*
$50 for Distinguished Members
$45 for Members and Institutions
$30 for students

Annual subscription to *Metalsmith* (4 issues): $26 United States/; $36 all other countries (surface mail).

Address membership and subscription Inquiries to:
Bob Mitchell, SNAG
12653 Muirfeld Blvd. South
Jacksonville, FL 32225
Telephone: (904) 642-3463
Claims for missing issues only accepted if received within four months (USA, Canada, Mexico), elsewhere six months.

Address advertising inquiries to:
Bob Mitchell
12653 Muirfeld Blvd. South
Jacksonville, FL 32225
Telephone: (904) 642-3463

Contents copyright © SNAG and may not be reproduced in any manner or form without written permission.

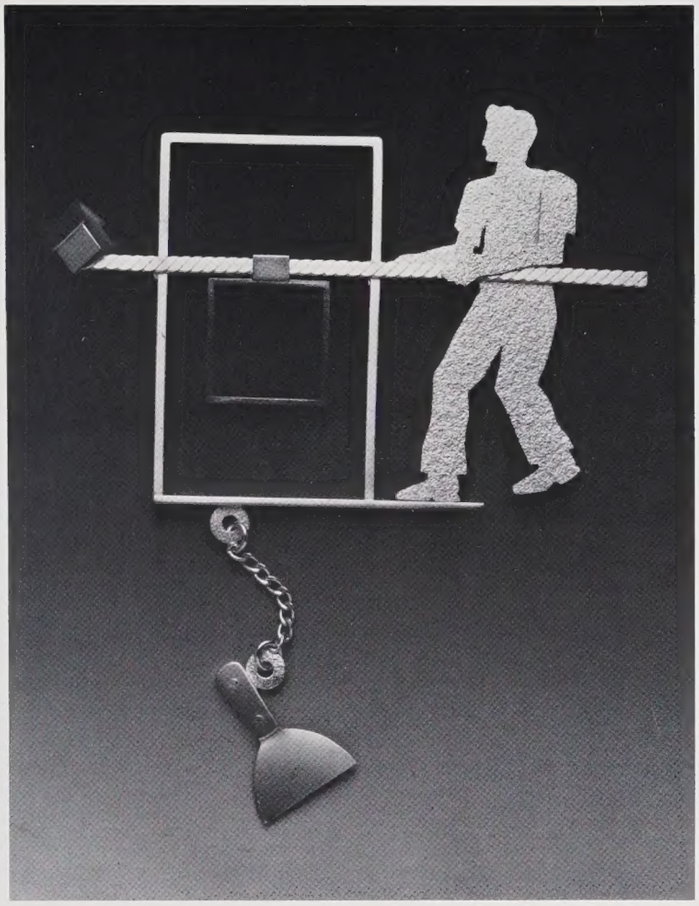
ISSN 0270-1146

Third class postage permit at Lewiston, ME and additional mailing offices.

Address editorial material to:
Sarah Bodine, Editor
1 Penn Lyle Road
Princeton Junction, NJ 08550
Unsolicited manuscripts and photos will be handled with care, but the magazine assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the trustees of SNAG or the staff of *Metalsmith*. *Metalsmith* is partially supported by a grant from the National Endowment for the Arts.

Printed and typeset by Penmor Lithographers, Lewiston, ME

To obtain additional copies of *Metalsmith,* write Bob Mitchell
12653 Muirfeld Blvd. South
Jacksonville, FL 32225
or call (904) 642-3463
Postmaster: Send address changes to **Metalsmith**, 12653 Muirfeld Blvd. South Jacksonville, FL 32225.



C H R I S T I N A · S M I T H

BALANCE, SILVER & ACRYLIC BROOCH, 7"h × 4"w

ALSO REPRESENTING:

J A M I E · B E N N E T T

D O N · F R I E D L I C H

L I S A · G R A L N I C K

R A N D Y · L O N G

B R U C E · M E T C A L F

R O B I N · Q U I G L E Y

R A C H E L L E · T H I E W E S

L I N D A · T H R E A D G I L L

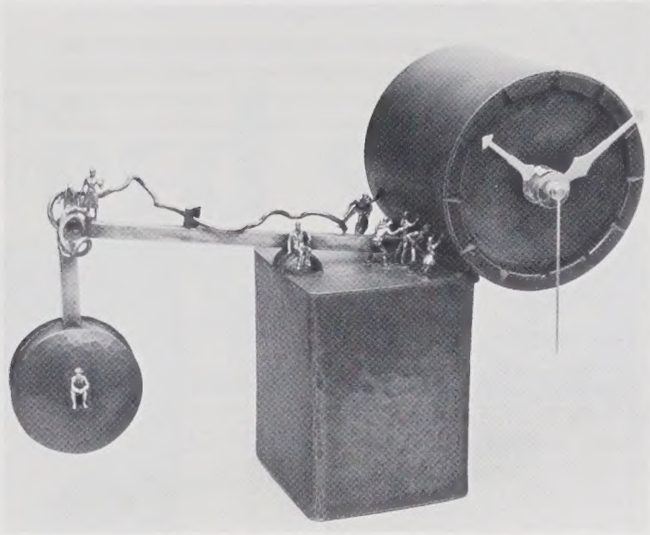
J. · F R E D · W O E L L

CDK GALLERY · CONTEMPORARY ART JEWELRY

LOS ANGELES·170 S·LA BREA·CA 90036·213·939·2189
NEW YORK·24 WEST 57TH ST·NY 10019·212·246·2205

C D K

MARY ANN SPAVINS-OWEN



"OPTIMIST'S CLOCK"
COPPER, BRASS, STERLING, 5" X 7" X 3"

REPRESENTED BY:

Del Mano Gallery
Los Angeles, CA

Dexterity
Toronto, Canada

G/M Galleries
West Stockbridge, MA

Janice Rudy
Houston, TX

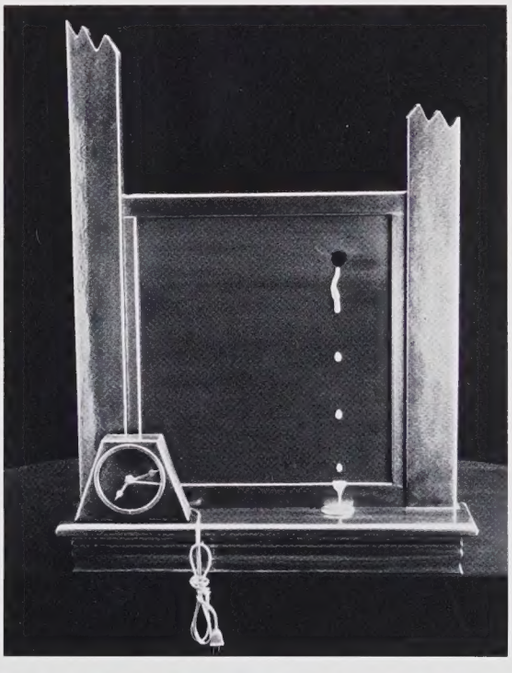
Nancy Margolis Gallery
Portland, ME

Neil Isman Gallery
New York, NY

Swan Gallery
Philadelphia, PA

Zenith Gallery
Washington, DC

MALCOLM OWEN



THE NORTH WINDOW, WALL CLOCK
HAND HAMMERED COPPER, PEWTER, 38" X 25" X 6½"

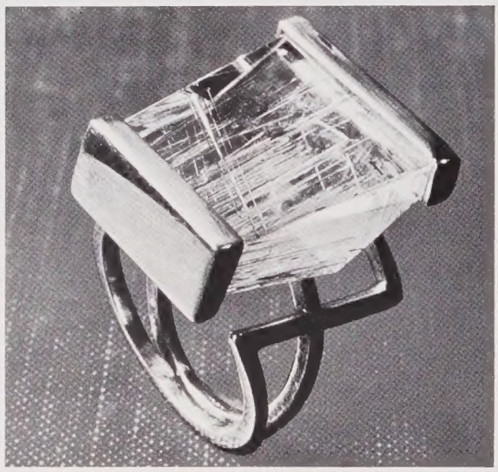
JEWELRY FOR AN EVER-INCREASING MINORITY

by Margaret De Patta

What happens to an artist when the demand for his work exceeds his ability to supply it? If he is realistic he reaps the benefit of raising the price to the point where a temporary equilibrium is established between supply and demand. What then happens to this artist's work? It necessarily becomes the possession of the very few who are in a position to pay these luxury prices. This is the situation I found myself in—a multitude of fine friends and appreciators of my work who were unable to own and enjoy it.

For quite some time I had become aware of contradictions between my social viewpoints and my method of work. Contact with the Bauhaus in Chicago clarified and strengthened the tendencies toward social integration. However I was justifiably apprehensive of the time demands of business that would interfere with my working and designing time—also the cost factors of even simple production plans appeared appalling. Believing firmly in the modern production potentialities to produce better articles in greater volume for the many and also believing in the ability of the average man or woman to appreciate honesty and integrity of design, I set out at last upon a new, and, for me, revolutionary path—I became an artist craftsman accepting the challenge of bridging the gap between the craftsman and production. So here then was the aim—to produce more than one piece of each design and to sell these pieces at a lower cost. It would have been possible to proceed upon another path—to produce more pieces and by increasing the number of retail outlets to place these at the same figure as formerly. Being somewhat of an idealist and not a capitalist at heart, I determined to place my designs upon the market at a figure to compete with the comparable material quality of costume jewelry. The problems entailed in this production venture can be best understood only by other designers also engaged in this heartbreaking pioneer work.

In the entire field of jewelry production I found a perpetuation of traditional technics and in spite of the innovation of a few modern processes the designs were still of past eras. A good design reflects the technics and the viewpoints of its age, therefore no matter how beautiful an old design may be it is still a sad, mistaken thing when copied or imitated in our own day. That vital element neccessary to good design—the interaction of the tool and material upon the designer and of the designer upon tools and material—had been completely lost. Here we are living in



Margaret De Patta, *Ring*, white gold and rutilated quartz crystal, 1949. Photo: courtesy Eugene Bielawski

an age of high-precision machine production and the effect of this upon jewelry design, production and stone cutting has been less than nothing. What are the factors that perpetuate this lack of contemporary expression in a field apparently so unlimited? The answers crashed down upon me when I set out hopefully to place my small group of production pieces. Here was a vicious strangle hold that could not be broken.

Goods are purchased on the basis of previous sales—automatically continuing the life of the old and excluding the presentation of the new. The purchaser's taste is thus conditioned by the choice between one conventional design and another just as bad. Business is strangling itself in other ways. Promotion projects of advertising and packaging become all important. The public is conditioned to buy the prestige of a name and a glamourous, exquisite package—if anything of value is contained within, that is entirely incidental. It is a fortunate miracle that progress is made in spite of these barriers. The real hope in this field lies in two reciprocating factors—one the progressive forces that see the contradictory facts of our economic structure and seek to bring about change—and the small but ever-increasing group of designers with convictions and integrity who demand that their best efforts be presented to the people. Let us be grateful for these and the small shop that is willing to present to the public these "objects of the future."

Opposition to my new work comes from other sources. This remark overheard and repeated by a friend—"Margaret De Patta? Oh! She has gone commercial" caused me to wonder. Is it a sin for an artist to earn his livelihood from his work? Is it more ethical to produce for the favored few than for the larger group? Have I betrayed and degraded my standards of design and workmanship established over so many years? The answers here are obvious, especially to those who have seen these later things. I am proud of the fact that the popularly priced piece is indistinguishable from the "one-of-a-kind" piece. It delights me to no end to display a group of these things and see the baffled frustration on the faces of the "handcraft for handcraft's sakers" as they realize their inability to distinguish one group from the other. The design and the model are produced by me. The materials used are the same sterling silver and semiprecious stones. The workmanship and finish are of the exact same quality, the remaining difference being in the number of pieces produced of a given design. This might be a legitimate objection if a tremendous number of pieces flooded a small area, thereby causing the design to become so familiar to all people that the stimulating interest in it is lost. This is a very controversial point and one on which I wish to take a definite stand.

The opposition maintains that an article well designed, having within itself essentials of contemporary expression and genuine quality does not lose these qualities by being endlessly produced. Is it not possible to become insensitive to a musical composition, no matter how fine, if it is heard every 15 minutes over the radio? Jewelry functions in the realm of esthetic perceptions of human beings, a consideration that cannot be overlooked. On the other hand, I cannot respect the individual who thinks he buys superiority and prestige in a unique creation unpurchasable by others—and again how different the attitude expressed by one friend who when he sees another person with a piece similar to his says immediately to himself, "Ah, another person who appreciates design—probably someone I would like to know."

The choice of a piece of jewelry reveals much of the character and personality and the understandings of the individual. A piece of jewelry well designed should be the embodiment of the trends of our times—these new types of structures, clean line, elimination of decoration, new spatial concepts, new use of transparencies and a fresh appreciation and use of organic form—recognition of the true essence of these things is growing, consciously or unconsciously, in an ever-increasing minority.

This article was written by Margaret De Patta in 1948 and never published. It is printed here with the kind permission of Eugene Bielawski.

DYEING TO COLOR?

- It's easy with PRE-ANODIZED sheets of aluminum
- Rinse — Dye — Seal
- Custom color without the problems and costs of anodizing

For Detailed Catalog
Send $3.00
(Refunded on first order)

EAST WEST
DyeCom
P.O. Box 12294
Roanoke, VA 24024
703-345-4241

red sky PLATING

YOU GET TOP PRIORITY TREATMENT

Serving the jewelry industry since 1975, we believe in giving you personal attention to get the look you need.
We offer full plating services, including Gold, Silver, Rhodium and Black Finishes, delivered to you when you need them. Red Sky Plating stands committed to serving you with excellence.
Small orders welcome.
Call (505) 243-6600.
115 Edith S.E.
Albuquerque, NM 87102

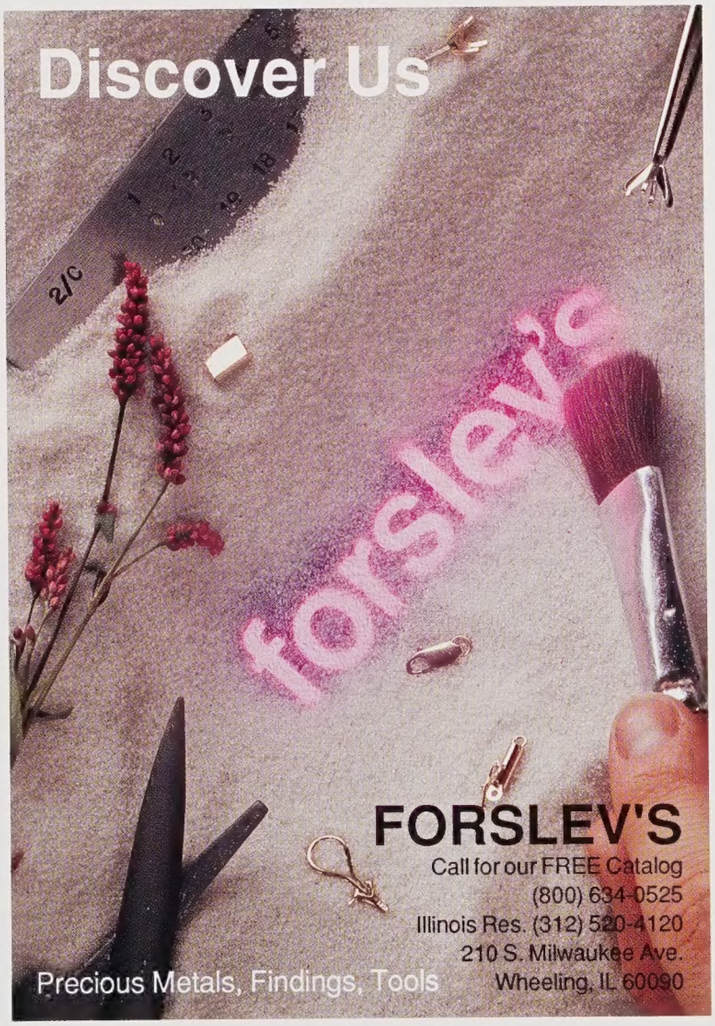
R·I·T

Impeccable *CRAFTSMANSHIP* Artistic *EXPRESSION*

Graphic Design
Industrial/Interior Design
Packaging Design
Medical Illustration
Painting
Printmaking
Painting-Illustration
Printmaking-Illustration
Computer Graphics Design
Art Education
Ceramics/Ceramic Sculpture
Glass
Metalcrafts/Jewelry
Weaving/Textile Design
Woodworking/Furniture Design

Rochester Institute of Technology

School of Art and Design
School for American Craftsmen
College of Fine and Applied Arts
One Lomb Memorial Drive
Rochester, NY 14623



ARTLIKE

by Bruce Metcalf

For the past 15 or 20 years, American metalsmiths have been producing sculpture, or something that resembles sculpture. Some observers like Walter Darby Bannard (see "Craft and Art Envy," *New Work* magazine) suggest that craftsmen are jealous of the fine arts, pleading for the same critical status that is accorded to sculpture. I interpret the case differently. In the past 30 years, metalsmiths have insisted on having the freedom to experiment and have therefore questioned conventions that were once accepted uncritically. For instance, function (or utility) used to be a means to identify the craft object, but some professionals like Carol Kumata and Thelma Coles have abandoned it entirely. As a result, craft media are more and more frequently employed as a vehicle for personal expression and the exploration of ideas.

Several issues come up immediately. Are these objects sculpture simply because they have no physical use? Ar they still craft? Or are they wishy-washy orphans, destined for the scrap heaps of history? Does it matter, anyway?

Let's be generous and assume these nonutilitarian objects are, in fact, sculpture. I will now envision a hypothetical piece of sculpture and try to look at it closely. The piece is made from brass sheet, spray-painted a range of reddish hues on the outside and left bare metal on the inside. It's about 10 inches tall, and perhaps 15 inches long. The form consists of folded planes, mostly triangular and not entirely joined together at the corners. The planes shift and break; the top edge is jagged; there is no bottom. The sculpture consists entirely of geometry. Although the subject seems to be the relationship of inside to outside, the vocabulary of form is a familiar one, derived from welded steel sculpture from the 50s and 60s.

If this object were a teapot, it might be considered radical, or, if it were a bracelet. . . but it is none of these. Lacking any apparent physical function, and lacking any traditional craft context, the object must be a sculpture. It asks to be looked at as sculpture, thought of as sculpture and, thus, to be compared to sculpture. Stylistically, the sculpture can be likened to Russian Constructivism, to the work of David Smith and Anthony Caro, or perhaps to work by more recent artists like Steve Keister.

This object exemplifies one of the central weaknesses of craft production today: it offers only a pale imitation of art. As such, it shares the same problem with much of the craftwork seen in galleries all across the country. To my mind, it's taking the look of art without taking the hard questions that good artists ask.

The flat, folded surfaces speak in the vocabulary of pure geometry, which first appeared as sculpture in the work of the early Russian Constructivists. But Tatlin and Rodchenko invented much more than a style and a vocabulary of forms. They were incisive, intelligent and deeply committed to a radical ideology of social and esthetic change. Just as the Russian Revolution overthrew previous political and economic structures, the Constructivists were attempting to overthrow and replace all previous sculpture. Where sculpture once had to replicate a specific source from nature, like the human figure, the Russians insisted that sculpture could be nothing but itself, devoid of pictorial reference. Where sculpture was carved of stone or cast from bronze, Tatlin nailed wood and glued cardboard together. If anything, the Constructivist program was to defy convention and to throw all the old art devices away, just as the Russian Revolution proposed to do with politics and economics. Behind the geometric style was a body of ideas, an entire manifesto relating to art and society. At its inception, the very essence of Constructivism was to avoid the signs of "art" completely.

In my hypothetical sculpture, however, the folded geometric forms have no social, political or esthetic agenda. Its sole purpose is to announce to its audience that they are in the presence of art. The piece basks in the reflected glory of Russian Constructivism, which we all now accept as certified art. Here, style is a signifier of art. In the same way, if a student painter puts some drips and splashes on her canvas, then it must be real painting! If a jewelry student pops in a piece of mokume-gane, why, it must be real jewelry! If we stand in a clean white room with track lighting, there must be an esthetic experience nearby! In each case, a signifier cues in the audience as to what to expect. We all learn to read these symbols the same way we learn to read road signs, uncritically. The naive reaction is that the sign must tell the truth. After all, would the authorities of the art world lie to us?

Of course, the question is this: do we believe it? Do we accept these signs at face value, assuming that they are true?

If art were that easy, all artists would have to do is string together signifiers. Just gimme some geometry, a little vessel, and presto! Real Art! That's what I see in many metalsmiths' sculpture. It's a composite of known and certified art signifiers, tastefully arranged into something that resembles art. But it does not have the incisive intelligence of the original sources.

That's why the piece bothers me. It's artlike, a clever collection of respectable parts. Stripped of the meaning implicit in the signifiers, it doesn't work very well. What really is the relationship between inside and outside? What's the real reason for these folded surfaces? And this seductive color, why is it here? Where is the independent intelligence? The answers to these questions are not satisfying. I think the sculpture is just a pale, shrunken version of a larger, "legitimate" sculpture—but without a persuasive logic for being the size it is. It looks like art, but it suffers in comparison with the real thing.

As a teacher, I see dozens of objects that resemble this hypothetical exercise. Students cannot be faulted for making the old college try, and most try again. But if anyone makes the claim of being a sculptor or an artist, he or she takes on a body of history and a range of comparisons that cannot be avoided simply by wishful thinking. In denying the historical precedents and esthetic ideas that surround "art" (or "jewelry," for that matter), the artist tends to adopt signifiers, without much critical examination. However, this strategy is purchased at an unfortunate cost: mediocrity.

Bruce Metcalf teaches at Kent State University and is a contributing editor to Metalsmith.

Dimensions

INVITATIONAL JEWELRY EXHIBIT
November 26-December 31, 1988

Kristin Schwartz-Holeman
Crab Necklace/Pin

Sterling Silver, Cloisonné
14K Gold, Turquoise, Lapiz Lazuli
Azurite, Coral, Opals

ARTISTS IN EXHIBIT

Carol Adams · Cynthia Powell-Allen · Lisa Ceccorulli · Dierdre Donchian · Patricia Daunis-Dunning · Cheri Epstein
Gerhardt Herbst ·Cathy L. Holt · June Jasen · Thomas Mann · Mark Meifert · Sue Roberts · Amy Roper
Eunice Ruddy · Valerie Rybczyk · Kristin Schwartz-Holeman · Autumn Walker · Armonita Yuen · Marsha Zion

SW

At The Polo Shoppes
5030 Champion Blvd., G4, Boca Raton, Florida 33496, (407) 997-1626

Metalsmith

in the next issue

Bill Helwig · The Wichita National ·
Betty Cooke · Nonconforming Dies ·
Richard Reinhardt · *and more. . .*

atypic
GALLERY
THE ART OF ADORNMENT

FEATURING HANDCRAFTED JEWELRY

Submit slides, price list and SASE

AUDUBON COURT 414.351.0333
333 W Brown Deer Rd, Milwaukee, WI 53217

Jewelry Design and Casting
in Italy with **RICHARD MAWDSLEY**

For Information: Studies Abroad Program
Art Department, University of Georgia
Athens, Georgia 30602 - **Deadline:** April 10,1989

Southwest craft center

UPCOMING EXHIBITION

February 16 - March 25, 1989

HEAVY METAL— RESULTS OF FABRICATION

Installation of modified Harley Davidson motorcycles/ Presented in conjunction with the Annual Conference of the Society of North American Goldsmiths

CERAMICS
FIBERS
METALS
PAPERMAKING
PHOTOGRAPHY

Classes
Workshops
Residencies

300 AUGUSTA
SAN ANTONIO
TEXAS 78205
512/224-1848

JOHN IVERSEN CARVED COLOR

Joseph Albers, a colorist par excellence, always said that in visual perception a color is almost never seen as it really is—as it physically is. Color is the most relative medium in art; it deceives continually. To apply color successfully we must learn that the same color evokes innumerable readings.

But there is a problem in Albers's theory of color, especially for craftsmen and other artists who use material plastically. Albers preferred to see color as an illusion of the eye; emphasizing the immateriality rather than the materiality of color. Both he and his wife, Anni, became interested in color from viewing primitive textiles. While Joseph proceeded to abstract the effects of color in his paintings, Anni produced weavings that forced the recognition of color as inseparable from the recognition of fiber. Behind every visual image in her textiles lies a mechanical stability, the physical structure of the weave. The human being's relationship with the object is validated by a material support

Above: *Enameled Pebbles*, approximately 2 x 2″, black 1982, green and white, 1988. Photo: Karen Bell; **right:** *Enameled Pin*, 4 x 4″, 1988. Photo: Karen Bell

rather than an illusion. Anni Albers's "truth to materials" is the veracity of color's expression, which contrasts with Joseph's credibility of color as a purely optical language.

In jewelry, the supreme colorist is the enamelist. In a painter's hands, enamel is a pigment that can be used to decorate surfaces with an illusion of color that Joseph Albers preferred. But for the jeweler, enamel is more importantly a thin coat of glass, which when heated becomes fused to metal. It not only has the optical effects of surface

but also structure and composition that are tangible, and thus expression that is palpable. Its color is unique to the material and cannot be separated from knowledge of the material. Unlike paint, enamel rivals the jewel because they share the properties of translucency/opacity, reflection/refraction and mutable pigment that are organic by nature and appreciated as such. Enamel attracts us by the structure of its color.

John Iversen's pursuit of enamel has led him in recent work to apply techniques of carving as a time-honored, reductive technique that excavates the inherent physical properties that constitute the final form. Jewelers have always respected the art of the gemcutter, and work as disparate as that of Margaret De Patta and Deborah Aguado attests to the valuable contribution it makes to the ultimate interpretation of the piece. But currently there seems to be a new interest in finding the root cause of the gem's esthetic rather than utilizing its effects. Jack Prip has been carving stones and Pavel Opocensky has brought a new realization to the industrial material Colorcore, carving away its coloristic illusion to find its material reality.

The best way to describe Iversen's attack on enamel is to see it as analogous to stone, ivory or plastic. Take the case of how ivory used to be manipulated. The elephant's tusk is an organic compound of enamel, dentine and bone. During the elephant's life, the enamel erodes from the tusk and what remains is natural material that upon inspection and investigation through carving reveals a complex structure of fibrous patterns, chemical hues and biological formations that are susceptible to light and temperature.

What Iversen does is file away and carve through the colored enamel surface that he has fused onto copper stone shapes, removing that psychological boundary of illusion. It is no longer the surface of the enamel we are looking at but the structure of the material that suggests a relationship with color as a product of growth. What are the true color properties of enamel, what is the truth of the material and what is our superficial appreciation of its conventional use, once we get beneath the surface? –SB

John Iversen was chosen as the Society of North American Goldsmiths' selection for exhibition in the New Designer room at the Jewelers of America Show this past summer. His work has most recently been shown at the Helen Drutt Gallery, New York/Philadelphia, December 7, 1988–January 7, 1989.

Layton, N.J. 07851
201/948-5200

peters valley crafts center

Study the art of making jewelry in fine metals...

with
Al Anderson • Amy Anthony •
Falk Berger • Kathleen Bunt • Lisa Gralnick
• Bridget Heneck • Nancy Linkin
• Rick Marshall • Komelia Okim
• Marybeth Roskewitz
• Bill Seely • Debra Stark

June/July/August Summer Workshops

One to Nine Day Workshops

Write or call for FREE brochure

JEWELRY ARTS INSTITUTE

formerly
KULICKE-STARK

Instruction in
CLASSICAL JEWELRY TECHNIQUES

Ancient granulation, Chainmaking, and Settings
Byzantine enameling and Lapidary

All techniques taught in all classes

Call 212-362-8633 or write to:

JEWELRY ARTS INSTITUTE
2231 Broadway
New York, NY 10024

ARROWMONT
School of Arts and Crafts
Box 567, Gatlinburg, TN 37738 (615) 436-5860

Enriching Lives Through Art

METAL: Richard Mawdsley, Claire Sanford, John Cogswell/
ENAMEL: Peggy Simmons, Alan Mette/BLACKSMITHING: Ira De Koven
CERAMICS/FIBER-FABRIC/STONE CARVING/WOOD TURNING

One Week Workshops
February 27 - March 24, 1989

Limited Enrollment
Resident Artist Faculty
First year financial aid
available for
qualified students

Cranbrook Academy of Art
Registrar CAA
500 Lone Pine Road
P.O. Box 801
Bloomfield Hills, Michigan
48013 USA

CRANBROOK

For those who wish to signify their own concerns in work.
Gary S. Griffin

Graduate Programs

Architecture
Ceramics
Design
Fiber
Metalsmithing
Painting
Photography
Printmaking
Sculpture

JEWELRY CLASSES
Comprehensive & Specialized Courses

- Hard Soldering
- Electro-Plating
- Enameling/cloisonne
- Wax modelling
- Casting/Mold Making
- Stone Setting
- Jewelry Repair
- Polishing/Buffing

Beginners and Advanced Students
Flexible class hours / Bench time available
Day–Evening–Saturday classes

FREE INTRODUCTORY LESSON
Individual and Small Group Instruction
32 East 31 St. New York, N.Y. 10016 (212) 686-1944
STUDIO JEWELERS, LTD.

Tom Joyce, "Grill," 48"L x 24"W x 2½"D

Spring '89 at Penland . . .

EXPRESSIVE DESIGN IN IRON:

A SYMPOSIUM AT PENLAND

APRIL 20 - 23, 1989

MODERATOR:

Philip Yenawine, Director of Education, *Museum of Modern Art*

PANEL:

William Harsey □ Tom Joyce □ Brent Kington
Robert Owings□Albert Paley□David Petersen*

Conference Fee: $65 □ Room & Board: $125

METAL & IRON PROGRAM

TWO THREE-WEEK SESSIONS
MARCH 20 - APRIL 28, 1989

Ray Allen Brigham — *"Effective Jewelry Processes" & "Integrating Jewelry Technique"*
Eva Eisler — *"Contemporary Abstract Jewelry"*
Lois Betteridge — *"Metalsmithing"*
David Petersen* — *"Creative Forging of Sculpture"*

PENLAND SCHOOL
PENLAND, NC 28765 □ 704-765-2359

Craft Careers

Begin At

Worcester Center For Crafts

Professional Craft Studies

A two-year Program
Loans • Grants • Scholarships

Call or write for catalog
Worcester Center For Crafts
25 Sagamore Road, Worcester, MA 01605
(617) 753-8183

DUNCONOR WORKSHOP

WINTER '89

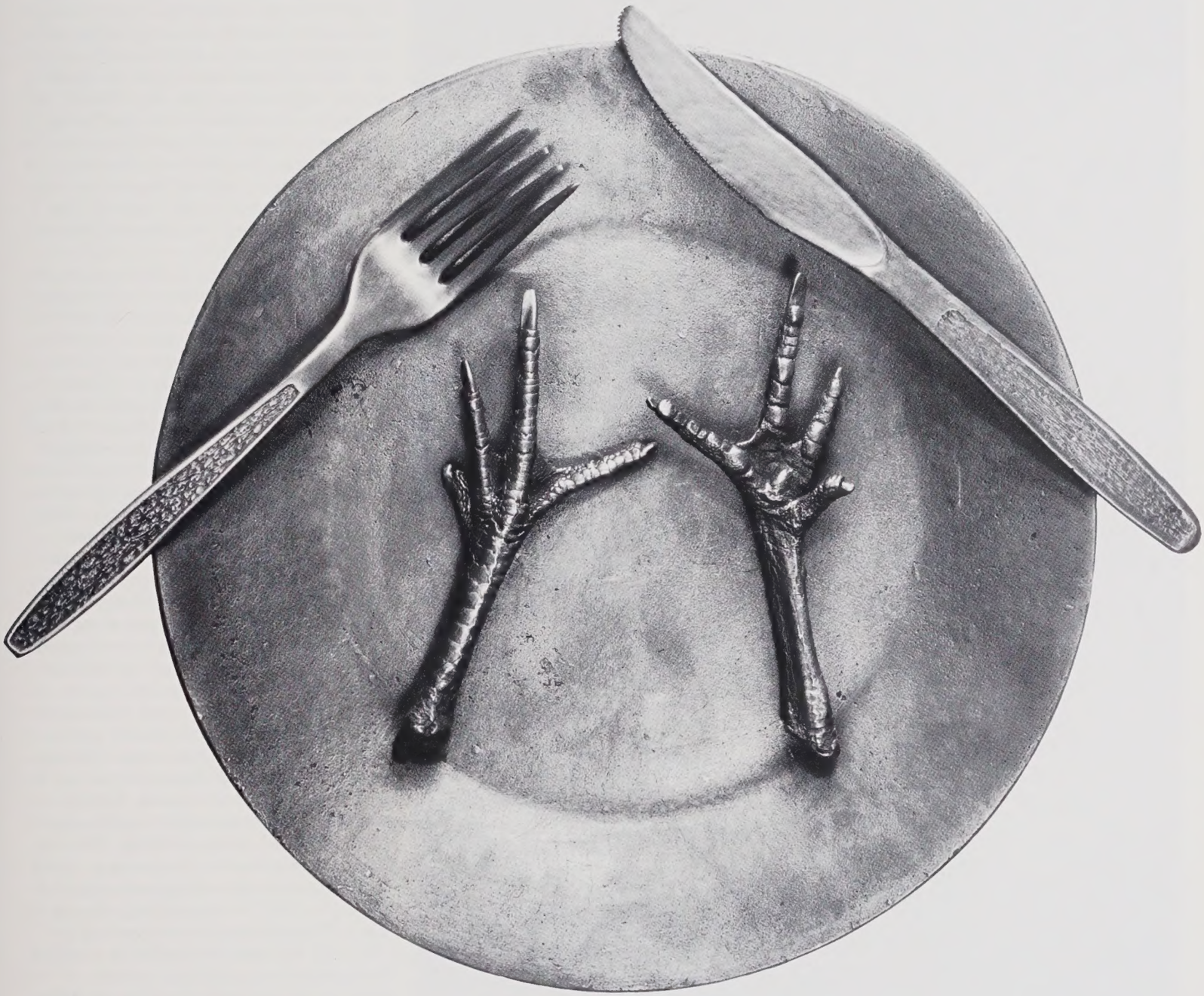
JAN. 16-20	SURFACE EMBELLISHMENTS
JAN. 23-27	JEWELRY FABRICATION METHODS
FEB. 27-MAR. 3	GOLD GRANULATION
MAR. 13-14	GOLD GRANULATION (held in San Antonio, TX)

Write to:
Harold O'Connor, Dir.
Dunconor Workshop
Box 149, Taos, NM 87571

505-758-9660

Exhibition in Print

METALSMITHS WIN THE WEST



Left: Robert McCall, *Interior Landscape*, sterling silver, 14k gold, bronze, nickel, silver, turquoise
3 x 2¾ x ½", 1988
Above: Jim Cotter, *The Colonel's Last Supper*, cast bronze, 9" d.

Jill Elizabeth, *Koshare Dancer*, mirrored chrome, colored wire wrap, beads, 4 x 2". Streaks of light mirrored on the chrome surface create the illusion of the action of the dance.

Opposite: James Robson, *Well, Maybe One More Cow* brooch, sterling silver, 18k gold, 1½ x 3". After spending a number of years developing shibuichi alloys and mokume gane patterning and coloring, Robson began to produce a series of pieces dealing with the physical landscape of Canada. His work uses ideas "dealing with the interplay of order and chaos."

by Elizabeth Skidmore Sasser

Our "notice" calling all metalsmiths guilty of western influences to turn in photographs of their work may have led some notorious and "wanted" characters to flee the limelight, but many bravely complied. This "exhibition in print," based on western themes, is published in celebration of the 1989 conference of the Society of North American Goldsmiths in San Antonio, Texas.

Limited because of space, the selections for publication, nonetheless, represent a wide variety of techniques and subjects. Some entries were as down-to-earth as a pair of Tony Lama boots or the chicken feet left on the plate from *The Colonel's Last Supper*, a contribution of Jim Cotter; others were influenced by desert plants and resources. The West was also interpreted in symbols like the ancient petroglyphs carved on cliff walls and by sculpture expressing the severe majesty of the landscape.

From the beginning, the theme seemed suitable. Who can deny that the West was won by metal and metalsmiths? There were the gunsmiths, and the farriers who kept horses in shoes. The horses were spurred into action and urged to charge by brass bugles. Belt buckles and buttons held the cavalry together. A cowboy without horse gear, a harmonica, a branding iron was a worthless critter; so was a chuck wagon without tin plates and coffee pot. Without barbed wire, the range wars would never have been fought and Billy the Kid might have died peacefully in his iron bed. It was the Gold Rush that helped to pen the trail to California, as well as copper and silver mines along the way. Rails allowed homesteaders to migrate faster and put the James Boys in business. Picture a sheriff without his star, Louis L'Amour without his bolo, and Hollywood without all of these indispensable props.

To the cowboy as subject, James Robson added the cow in the landscape. For an artist living in western Canada, Robson points out, "It is impossible to ignore the ever present 'landscape paintings.' The strength of this tradition is perhaps . . .due to the relatively late settling and cultivation of the land." In this country of open spaces, Robson's cows stand out in high relief. One occupies the middle of a road that disappears into infinity; another pushes to the end of a fence. But in *Well, Maybe One More Cow*, a bovine creature, like the bull thundering through Wall Street in a well-known TV commercial, has invaded the "stock market." This cow is content to stand in the shade of a tall office building hopefully waiting to be discovered.

The longhorn as icon was given pendant form by a West Texan, Jeanne Sturdevant. After spending "fourteen years in Yankee

Territory," she returned to Texas. She landed as she tells it, "in the midst of contemporary longhorn cattle raising in the Blacklands," in the northeastern part of the state. *The Legend of a Longhorn*, is for her, a symbol of her Texas heritage.

A symbol of a different kind produced William Strickland's *Old Faithful: a Souvenir Thermometer.* His choice of this subject is traced to early travels which he recalls in these words:

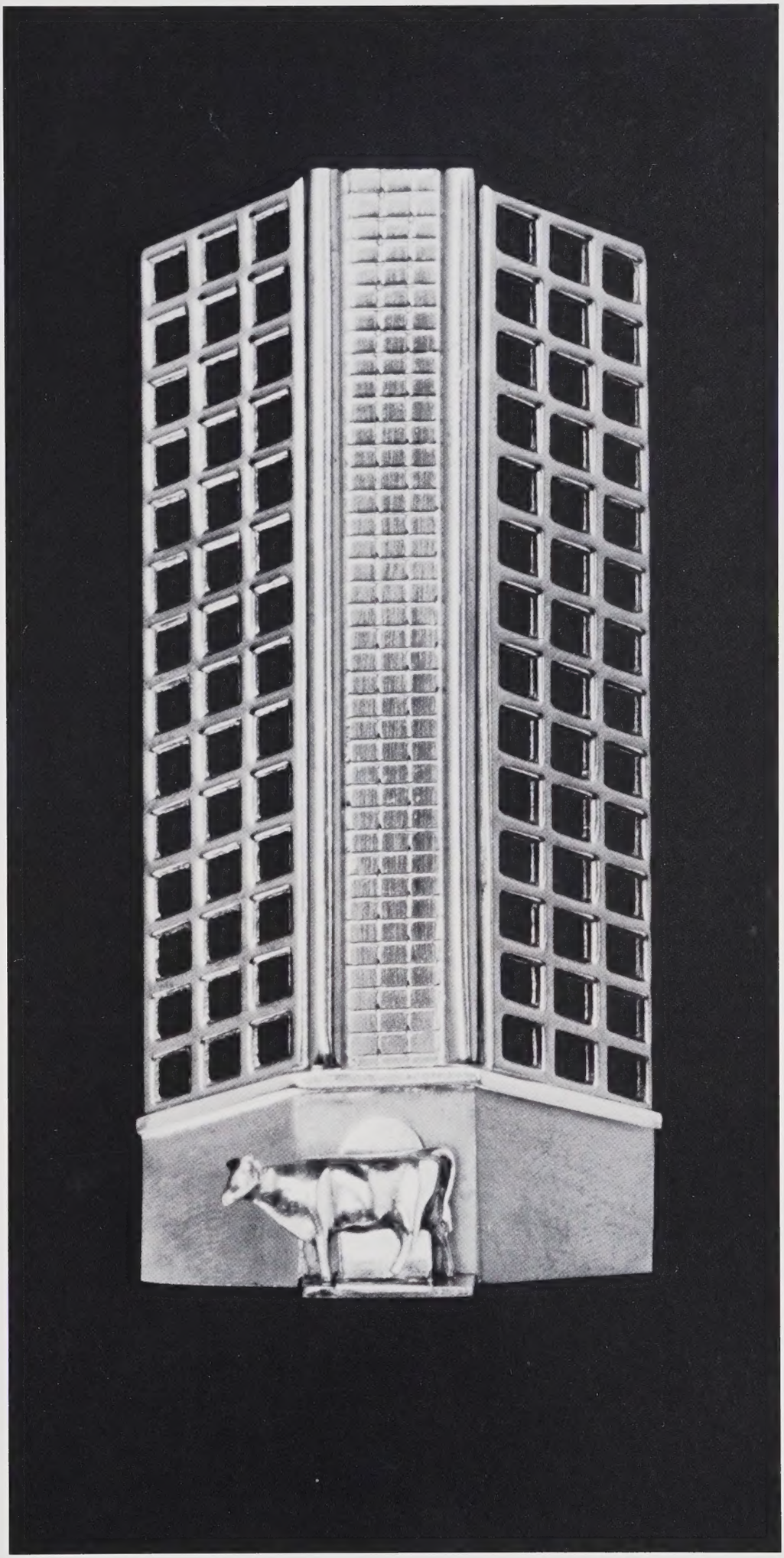
Western motifs have intrigued me since my youth, when my family and I crossed the country repeatedly on old Route 66. The mysterious wide open spaces, the pervading sense of history, and the grandeur of natural monuments could only be dwarfed in my mind by the ever present souvenir stands (See the live gila monster) *and the plethora of gas stations, each promising to be the last of hundred of miles. In my work I have tried to capture the essence of those roadside attractions, small monuments in metal to the "Crazy Ed's Last Chance Gas, Discount Fireworks, and Souvenirs" of the old West.*

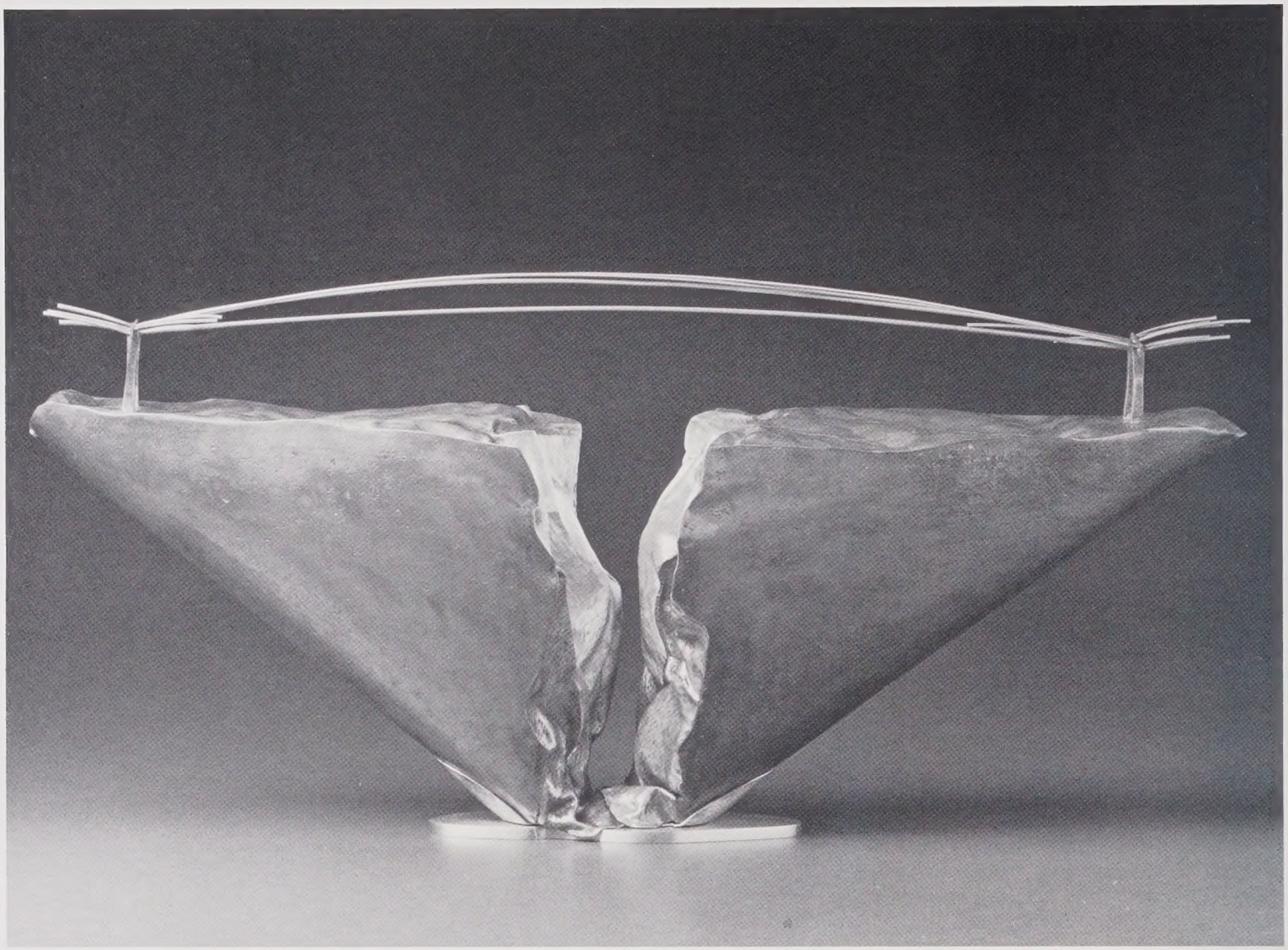
The humor of reducing Old Faithful, that logo of reliability, to the scenic background for a thermometer is matched by Michael Croft's spiky adaption of a prickly pear cactus as cutter/knife. Constructed from steel and painted wood, the object, like its prototype, when viewed as a hands on experience is enough to make Rambo wince.

Another menace to hikers along western trails has been decently put to rest by Betsy Crump. *Funerary Rattle #4* preserves a rattler's tail in a reliquary of gleaming copper, mother-of-pearl and glass walls, neatly curtained with lace. Commenting on this *memento mori*, the artist says, "By using the rattlesnake rattle, I compare our own fear but reverence for snakes with similar feelings toward death."

Among the Hopi after the summer snake dance ends, the wriggling reptilian bundles are taken to the foot of the mesa and then released to carry the Indian's request for rain to the Supernaturals. Snakes of mirrored chrome, their serrated bodies wound with colored wire and beads, are among the southwestern Indian motifs crafted by Jill Elizabeth. Her koshare dancer pinpoints the intensity and action of the participants in the ceremonials held in the pueblo plazas.

The pictographs and petroglyphs left on the walls of Pre-Columbian rock shelters of New Mexico and Arizona have supplied symbolic imagery for modern metalsmiths. Combining metals designs with a collage of old coins, bones, ivory, vertebrae, found objects and talismans, Susan Silver Brown constructs sculpture as "wearable art." To Brown, a spiral symbolizes the cosmos; a feather suggests spiritual flight; while a lizard becomes "the representative of man's chameleon like and ever changing nature." In the tradition of the shaman/artist, Brown does not consider her jewelry as





William Baran-Mickle, *Canyon Song*, brass, copper, sterling silver, nickel silver, bronze, 25½ x 6½ x 12". In the Western United States, "the land forms are so grand and so special that the 'progress' of recent years has involved me in some social and political statements told through my work in what I call 'statements of caution.' "

just something "with which to adorn the body," but she relates it "to man's fate and destiny."

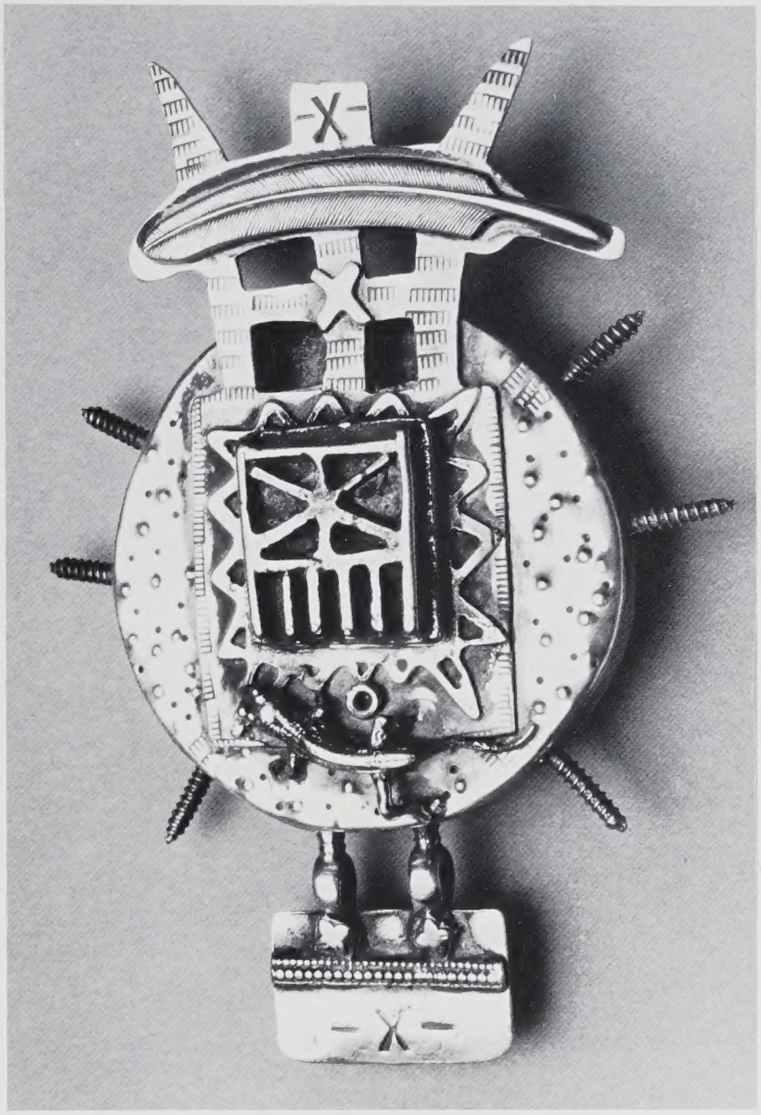
Terri Lee Foltz Fox is another metalsmith drawn to "the mystery and mythology of the primitive arts." Working with married metals—sterling, copper, nickel and brass—she recognizes the dichotomy that exists between controlled technological skills and that "magnetism and spirit" found in Indian and African arts. Similar contrasts are present in Fox's juxtaposition of simplified forms with surfaces covered by a complex patterning. A pendant in the form of a loom illustrates the harmonious resolution of these tensions. The loom is a tightly constructed frame, a utilitarian object that has changed little in structure for millennia. In contrast, the design attached to the loom answers a need for intricate and repetitive patterns that Fox believes can induce "visual meditation and contemplation."

Robert McCall's *Interior Landscape* also conveys a contemplative mood. The format is an inverted triangle. Smaller triangles have frequently appeared in McCall's designs with the impact of projectiles shooting across a surface to heighten tensions. In this, the effect is quiescent and dreamlike. Forming the vortex of the triangle, there is a polished metallic cow's skull, with curving horns repeated in the tips of a crescent moon, which rides above on a patch of sky. A field of textured metal suggests the imagery of cow's hide. It supports a framing device that discloses a series of points, gleaming like a prairie fire or the serrations of mountain peaks. There is a temptation to read symbolic meanings in McCall's metal statements, but without benefit of the artist's own words, it is safest to brand this brooch as a powerful and provocative abstraction.

A buckle crafted by Donna Matles displays an abstract interpretation of banks of clouds rising over the deep cuts of arroyos and rock beds. The wood, bone and silver used are all materials found in the western landscape.

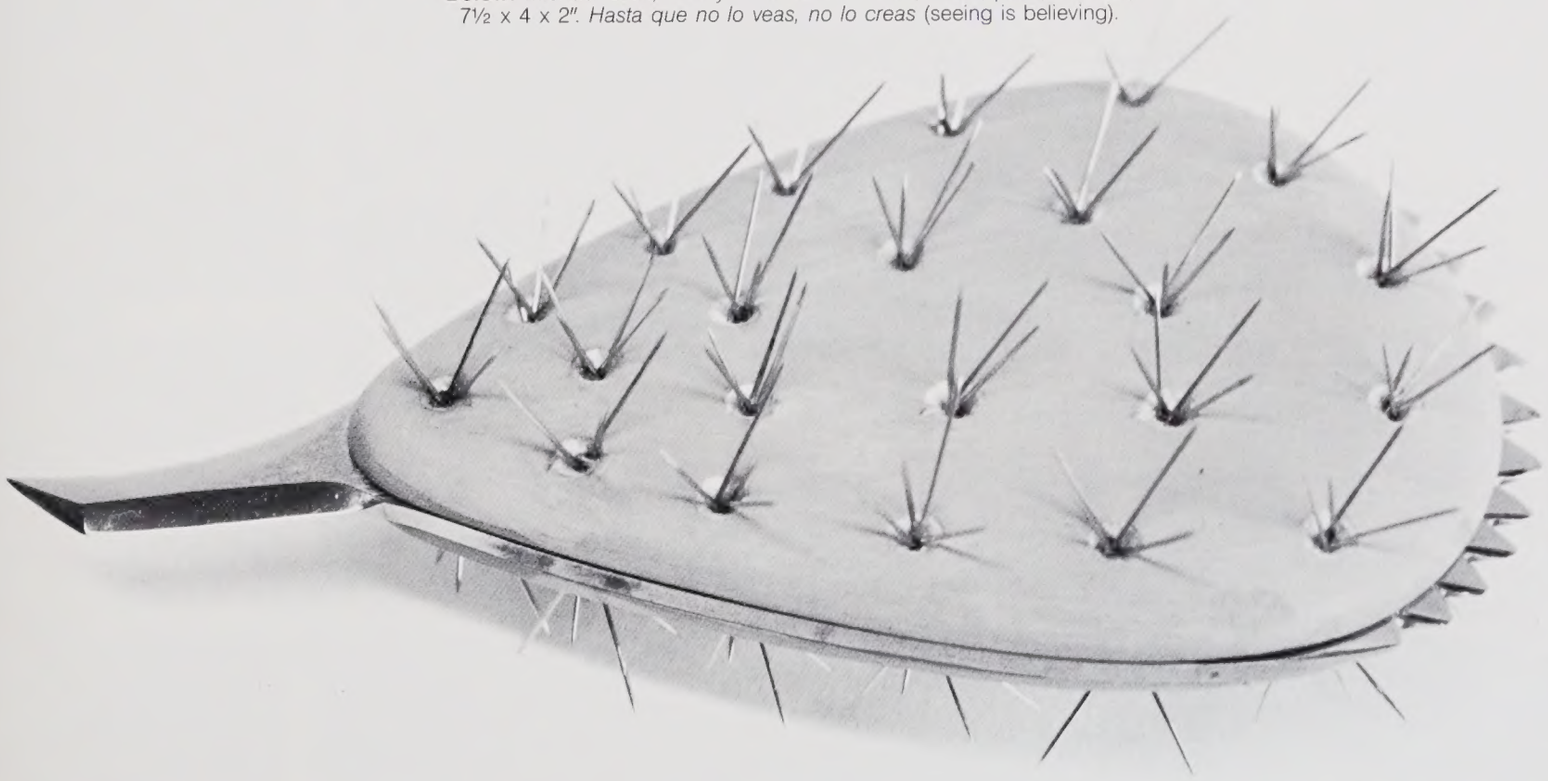
The earth in a broader sense is the subject of William Baran-Mickle's metal sculpture. He writes about the influence of the land on his art, explaining:

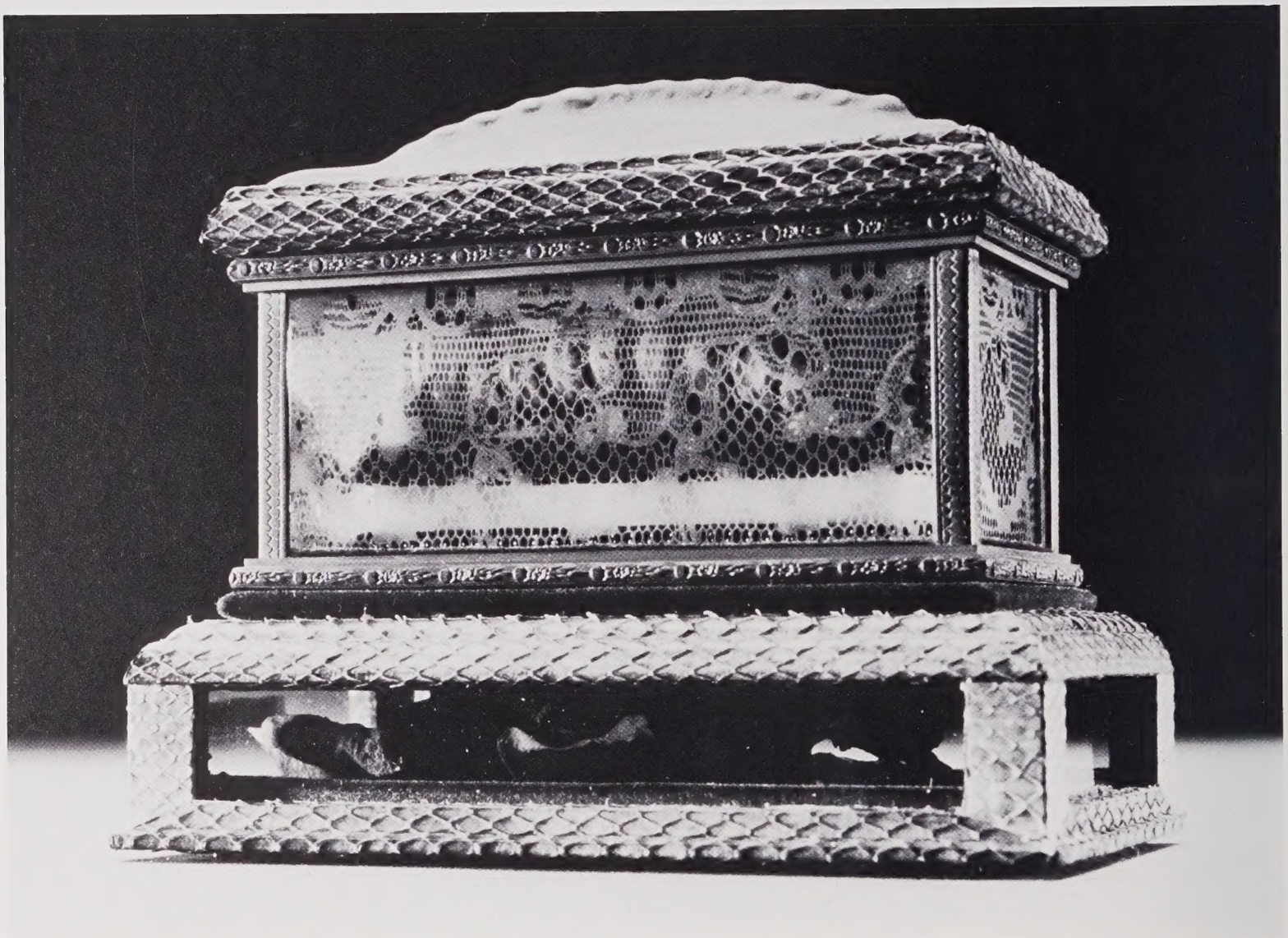
Much of my work draws upon the rich variety of images available to me over the roughly 25 years that I spent in the Western United States. From the dry southwest (born in Texas) . . . all the way past Oregon and to



Above: Susan Silver Brown, *Masked Mirage*, silver, brass, bronze, 2¾ x 3 x ¾". "I see the artist as shaman. Artists are magicians and nourishers of a sometimes unhealthy world."

Below: Michael Croft, *Prickly Pear Cactus Cutter*, wood, paint, 01 steel, 7½ x 4 x 2". *Hasta que no lo veas, no lo creas* (seeing is believing).





the Northwest Coast, the monumental landscapes of cliffs, ocean, mesas, canyons, valleys and mountains have inhabited my subconscious whenever I would design a brooch, sculptural vessel or my current pieces of sculpture. . .I rarely utilize a specific place or land formation in a work. Rather, I try to get at my feeling for a place or land formation or focal point that has a sparkle to it more as a reminder of the life, energy or spirit of the place and of Native People. . .than for true or literal depiction. It is always my hope that this "essence" can picked up by viewers to re-affirm their own connections to the natural world.

In reading the statements written by the metalsmiths about their art, it became apparent that high standards of craftsmanship and technical facility acknowledged as imperatives, but most of them were also searching for communication at a different level of perception with the viewer or wearer of jewelry. This awareness, of the essence lying beneath the surface, forged a link between the exhibitors and those western Americans, the Navajo. The Navajo word for beauty is *hózhó*, but this is not beauty in the generally accepted meaning of the term. To the Navajo metalsmiths, it is not enough to speak only of the finished work of art; the process by which the work was created must be taken into account as well as the artist who made it, the use to which it will be put upon completion, and who will use it.

For the Navajo perspective, the piece is merely the vehicle whereby beauty, *hózhó*, is transmitted from an artist who is himself or herself in a state of beauty, to a recipient or audience, who will in some measure be brought into a state of beauty through viewing, wearing, or appreciating what the artist has done and made.[1]

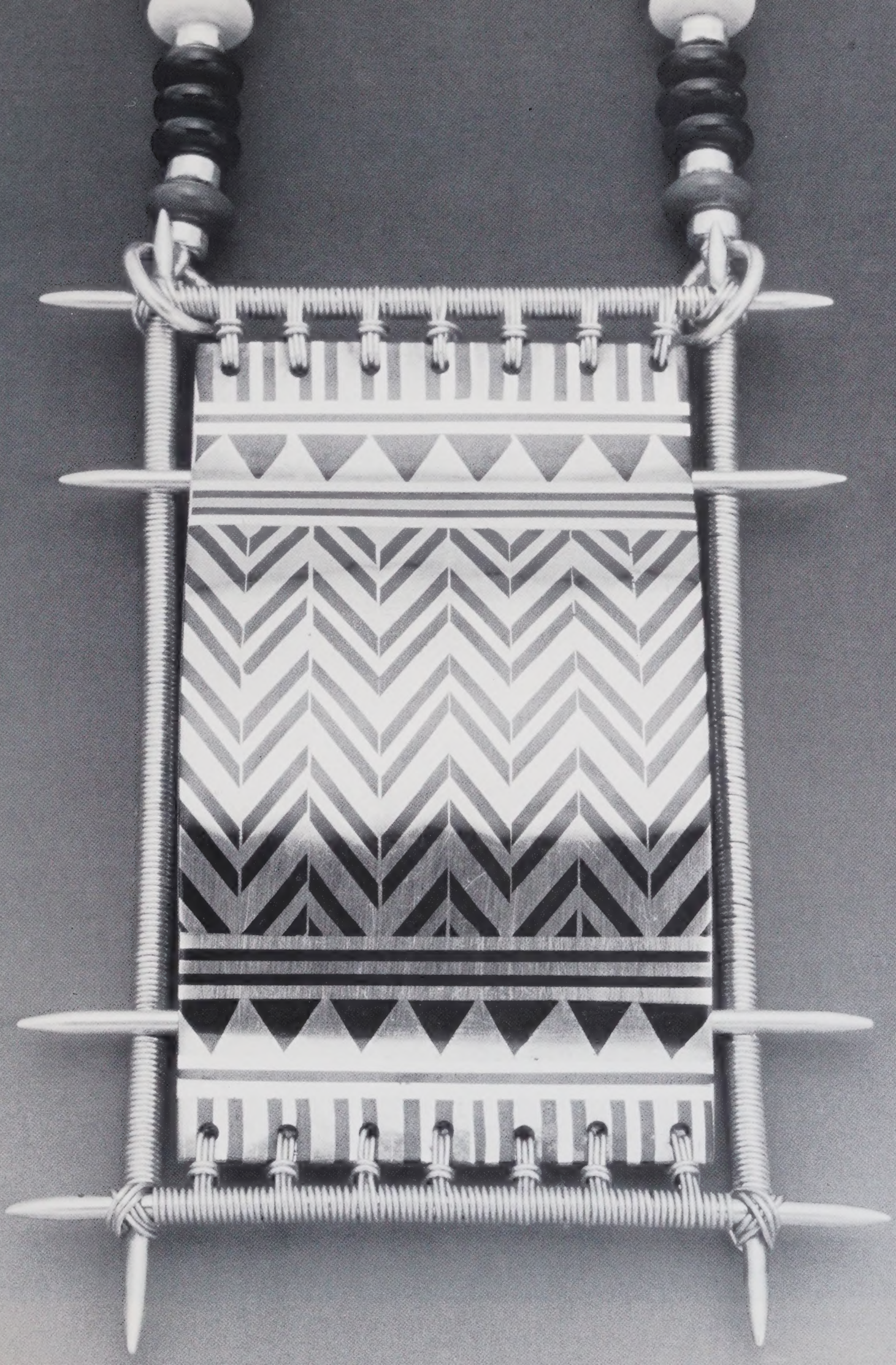
Above: Betsy Crump, *Funerary Rattle, Container #4*, copper, snakeskin, mother-of-pearl, glass, rose petals, 3½ x 4 x 2½". "The graveyards, churchs and pueblos of the West are a source for my imagery, which attempts to capture the mystical power of these places."

Right: Terri Lee Foltz Fox, *Pendant* from the *Weaving Series*, married metals of sterling silver, copper, nickel, brass, with necklace of beads: onyx, ivory, red jasper. Pendant 4½ x 2¾ x 1". "I keep my work simple and very restrained in form while pushing it to the extreme in surface treatment with complex metal patterning. I strive to create pieces that combine the mystique of primitive society with the structured technology of today."

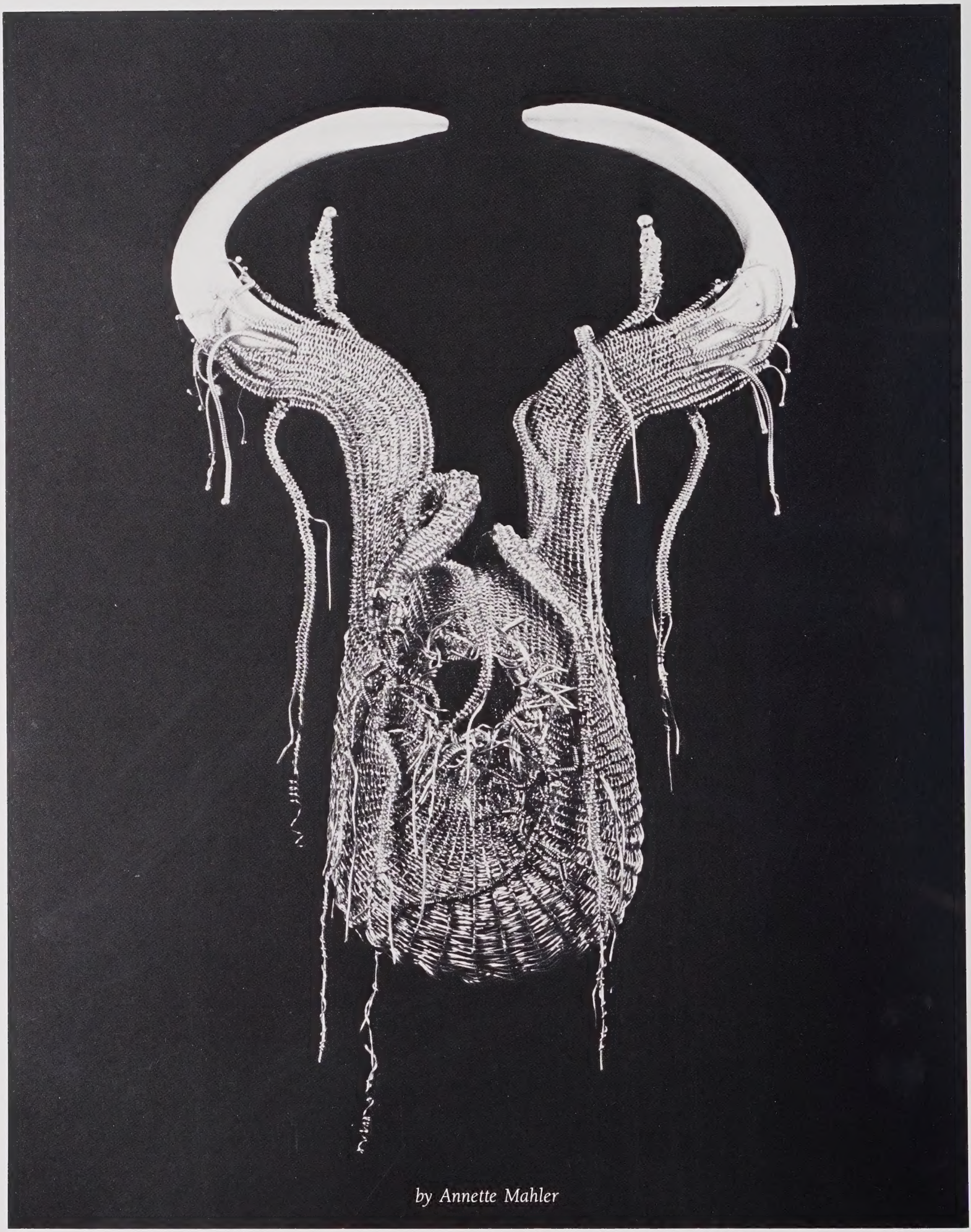
Notes

1. *Southwest Indian Silver from the Doneghy Collection*, ed. Louise Lincoln (Austin: University of Texas Press, 1982), p. 40.

Elizabeth Skidmore Sasser is a Professor of Architecture at Texas Tech University, Lubbock and a contributing editor to Metalsmith.



MARY LEE HU



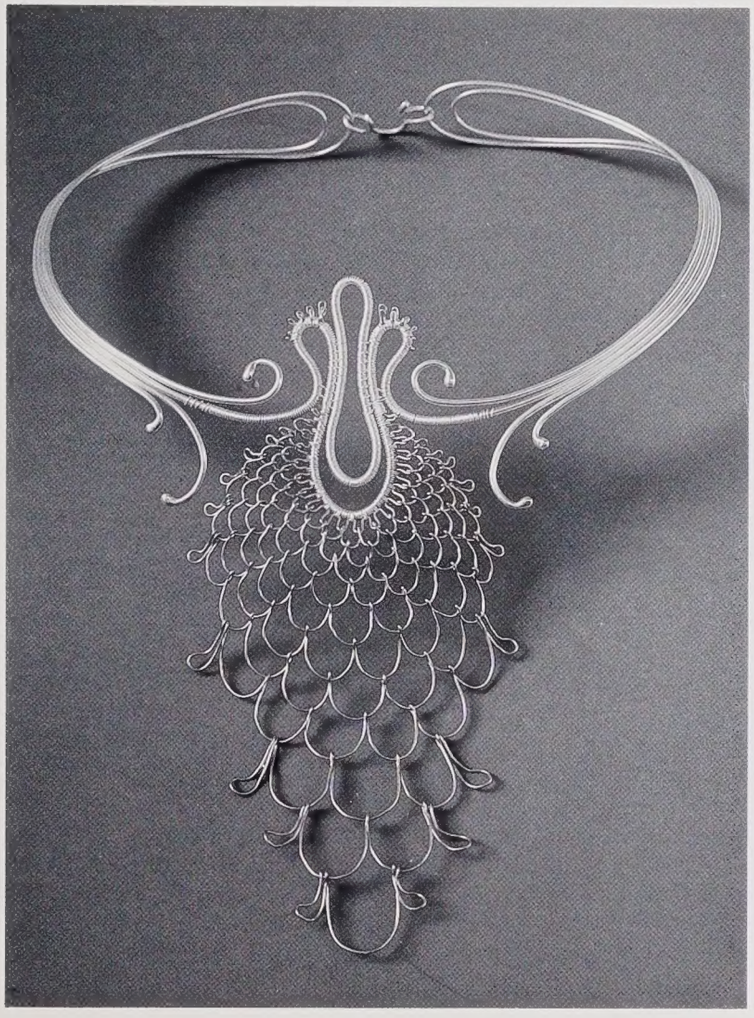
by Annette Mahler

THE PURPOSE AND PERSISTENCE OF WIRE

Mary Lee Hu has worked with wire–looping, wrapping, weaving and most notably twining–for the past 22 years. Yet within these seemingly narrow technical confines, Hu continues to invent new forms. This continuing evolution is also notable because Hu has chosen to work within tradition categories of neckpiece, choker, bracelet and earrings, which by their very definition, impose limits. She is not inventing new ways to adorn the body nor embracing new technologies and materials in order to break new boundaries. Rather, Hu continues to surprise us within the classic confines of the jewelry tradition.

Wearability is an underlying principle within Hu's esthetic. Her jewelry designs respond to the contours of the body and are sensitive to issues of scale and weight. She firmly believes in the practical application of jewelry–that it is adornment for the body and therefore something to be worn. Hu has also resolved the conflict regarding the social relevance of making jewelry. She believes that the ancient heritage of body adornment among all cultures confirms the validity of making jewelry, saying, "It is striking that among many primitive cultures, concern for adornment is just one notch above having something in one's stomach."

Hu has a strong affinity for handwork, believing that the act of making is intimately bound with her artistic esthetic. Tactile involvement is essential to her. Her work is rooted in fundamental issues of materials, function and beauty, and Hu is comfort-



Neckpiece 8–After months of intense experimentation with wire, Hu produced *Neckpiece 3*, which was selected for the 1969 "Young Americans" show. "This was the first full-blown, successful wire piece. With this piece came the realization that working with wire is what I wanted to do," Hu recalls. It combined her interest in abstract and realistic imagery. Fine, individual, tentaclelike elements grow from the circumference of the neckpiece, their length graduated, decreasing, front to back. The tentacles create a rhythm that is enlivened by the slight variation among the twists given to each end.

Neckpieces 8 and 9, designed and completed while Hu was in Taiwan are tour-de-force pieces in technique, scale and design. Both derive their forms from nature and, indeed, look as if they are embued with life. The silver nest form of *Neckpiece 8* is hung from curved boar's tusks (acting as neck supports); silver hanging moss and roots twine around it, while golden salamanders climb along the pouchlike opening. *Neckpiece 9* is animated by the phoenix image, whose widespread wings are shaped to envelope the neck and shoulders of the wearer, while the tight furls of the tail and head feathers allude to the energy of a soaring bird. While these neckpieces are wearable–scaled so that, although large, they make expressive use of the body's curves along the shoulders and chest–the drama inherent in the imagery and technical accomplishment transforms them into body sculpture. (*Neckpiece 8*, fine silver, gold-filled brass 22- and 26-gauge wire, boar's tusks, 6 x 10″, 1973–exhibited in "Goldsmith '74)"

Neckpiece 26–With *Neckpiece 19*, Hu changed her approach and began working in series, making a number of pieces based on a distinct design idea. *Series 19–26* is concerned with the effect created by the repetition of wire lines and their negative spaces. Hu's investigation of these more formal aspects of design was stimulated by some of the ethnic jewelry she had collected during her stay in Taiwan and her extensive travels. She displayed these bracelets and neckpieces on her walls at home, looking at them "off the body," in a different context and in a more abstracted way. The culmination of the series is *Neckpiece 26*.

Each wire is bent to repeat the waves of its neighbor, wrapped and

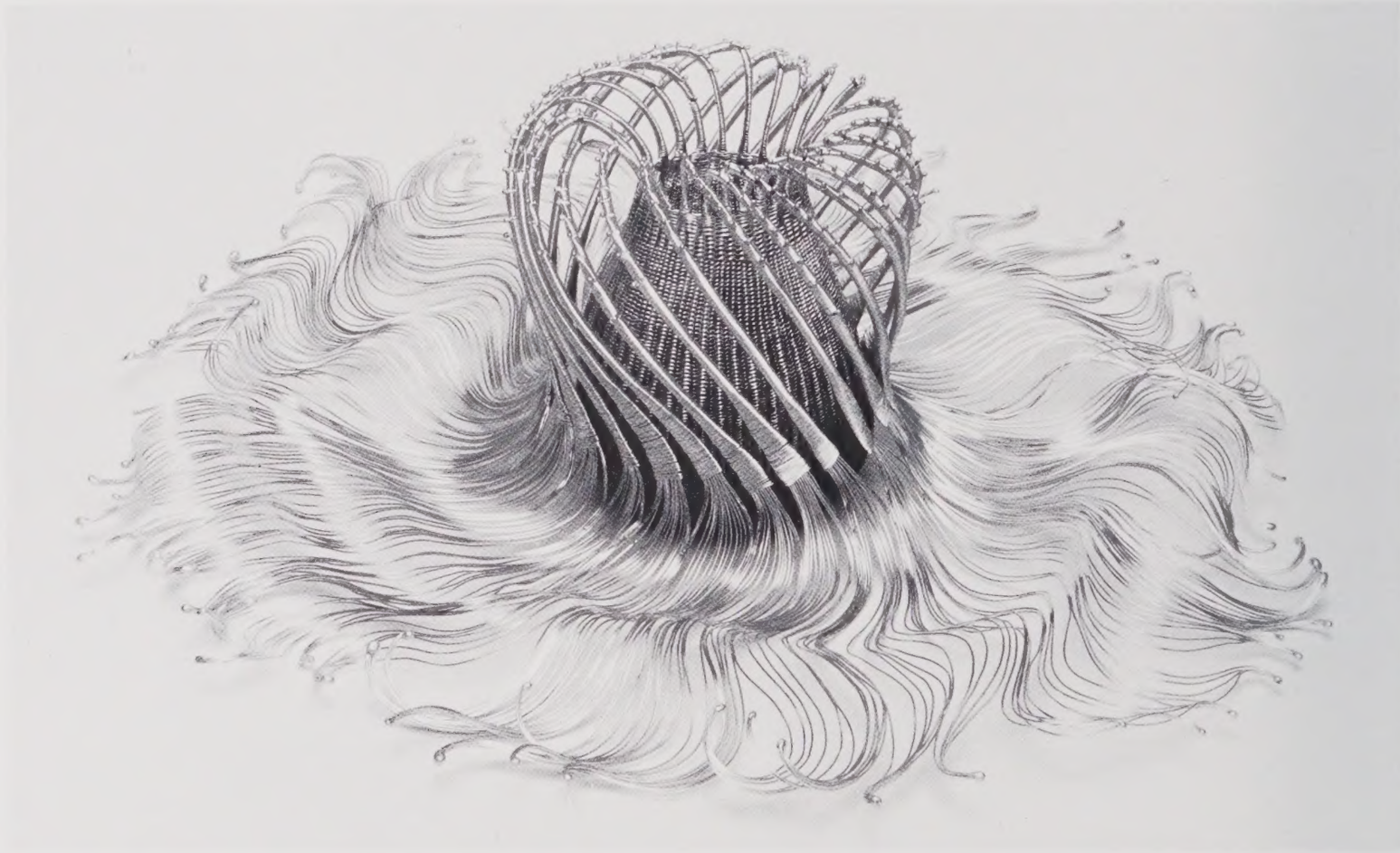
able with the word craft as it is applied to her work.

While Hu is "fluent" in the ideas of the day and aware of contemporary trends in all types of metalwork (she maintains an enviable slide collection of contemporary metalwork), she is most attracted to work that can be appreciated and understood despite the barriers of culture and time. Her preference for lasting materials—silver, and now gold—also reflects her concern for preservation. She has a deep respect for objects that are passed from generation to generation. Her choice to work in metal is, therefore, a conscious desire to participate in this age-old ritual.

The exhibitions of ancient Egyptian, Greek, Scythian, Bulgarian and Peruvian gold have made a great impression on Hu. These works, done thousands of years ago, seem as fresh and vital as any she has seen. Her own work reflects a modern sensibility—it is not a romantic pastiche—yet it also incorporates the design elements of rhythm, repetition and pattern that are characteristics of much ancient and ethnic art. Upon seeing ancient gold pieces Hu says, "It is a visceral reaction; the work is that powerful." And that is the kind of reaction she hopes to elicit in her own work.

Hu entered the Cranbrook Academy of Art as an undergraduate in 1963, studying in the metalsmithing department under Richard Thomas. Thomas cultivated an atmosphere of sharing and exploration by choosing a diverse group of undergraduate and graduate students for the program. Hu learned that there were many ways to solve technical and esthetic problems; the challenge was to find one that worked for her.

The breakthrough in her work came while she was a graduate student at Southern Illinois University at Carbondale. What began as a clever way to fulfill requirements for both a fibers and metals class developed into a technical and esthetic unity,



terminated in small balls. When worn, the wave is given the added element of actual movement, the wires being bundled so that a slight rippling can occur. Hu also exploited the reflective properties of the silver to strengthen this sense of quiet, undulating movement. In its allusion to water and hair, the piece stimulates personal memories—it is a work that is both emotional and serene.

While Hu's chosen technique is simple in terms of tools and equipment, it is very labor-intensive. And even though Hu worked full-time in her studio—with the exception of workshops—the number of finished pieces was relatively small. Just as the earring assignment in graduate school had enabled her to develop ideas quickly, Hu decided to begin a series of chokers that were less elaborate and thereby less time consuming. By calling them chokers, she was emphasizing the shift from the larger, more elaborate pieces, to simpler, more contained works. The series continued the investigation of the expressive quality of line and the positive/negative images that result. Symmetry, long a basic component of Hu's design sense, gained in emphasis in these more linear chokers. Within Hu's oeuvre, these works are most like three-dimensional sketches—some are simplified versions of earlier neckpieces, while others are trials for designs that were to become major pieces in the years to follow. (*Neckpiece 26*, fine and sterling silver, 14 and 24k gold, 1976. Collection: Yale University Art Gallery)

Choker 40—In late 1976, color took on a major role in seven pieces done during the following two years. The use of color did not originate from an inner desire to bring a broader palette into the jewelry. Rather, having chanced upon some wine-colored wire in 1968, Hu was so intrigued with the material that it was incorporated into a dragon she made that year. The following year, her brother gave her some colored wire that had been discarded at work and she herself continued to expand the collection after returning from Taiwan.

Chokers 40, 41 and 43 draw attention through the interplay of graduated color and surface folds. The wire lines that had animated much of Hu's previous work are transformed here into ribbons. The ribbons, created by twining two, fine-gauge wires over thicker, silver warps, produce a seductive surface. They are firm enough to be shaped and folded, yet they evoke a light, floating feeling, quite different from the quality of a solid sheet of metal folded to the same configuration. The gradation of color emphasizes the undulation of

which has uniquely identified Hu's work over the past 22 years. "Brent Kington encouraged me to explore the wire work, to really push it," Hu remembers, "and gave me the assignment of completing two pairs of earrings each week. I did this for 10 months." Wire work appealed to her for several reasons: it allowed her to construct forms that respected a linear esthetic; it permitted pattern and it was a "low-tech" process, where fingers were the only tools required. "The wire work is simple in terms of technical achievement," says Hu. "It becomes like an alphabet; how it is used is what makes it work." Having mastered her alphabet, Hu exhibited work in the "Young Americans" show at the Museum of Contemporary Crafts (now the American Craft Museum) in 1969.

From 1971–73, Hu lived in Taiwan. A month before she and her husband planned to return to the United States, he died unexpectedly. Hu decided to extend her stay for an additional year, living with her Chinese mother-in-law. Under different circumstances, Hu's singularity of vision might have been diverted; however, the isolated working conditions transformed her commitment to wire into a lifelong endeavor. In 1973, Hu left Taiwan, returning to the States by way of a three-month sojourn through Asia, Southern Europe and North Africa, the first of several such trips.

While Hu continued to develop her work, she also began to devote time to teaching at the university level. She taught jewelry at the University of Wisconsin at Madison during the 1976–77 academic year, followed by three years at Michigan State University. In 1980, she began teaching jewelry at the University of Washington, where she is currently a professor of art. She also conducts workshops and lectures around the country and abroad each year. Her commitment to teaching is strong, something she undertakes with the same seriousness as her own artistic production. While Hu limits herself to working with

the surface, as light plays across the subtle pattern created by the warp and weft. Whereas the earlier pieces were concerned with linear flow and the effect of positive/negative spaces, shape and form now become central. The interest in pattern and rhythm continues from the earlier work but is now expressed in the quiet of the visual qualities that are present in the twining itself. (*Choker 40*, fine and sterling silver, 24k gold, lacquered copper wire, 6½ x 10″, 1978)

Form 3–The use of colored wire continued in *Forms 3 and 4*. While Hu pursued simpler designs in the choker series, she also produced complicated pieces that she called "forms." From the start of her career, Hu had made works that were not jewelry. Parallel to the neckpieces, she had made animal forms to see if she could control her technique in making realistic images and had continued to make such objects off and on. By 1976, the objects she conceived had become more complex. Inspired by sea-creature imagery, she developed forms that, echoing nature, were meant to be seen from both top and bottom, with each side revealing a unique yet related shape and design.

Form 3 builds on the wave imagery of *Neckpiece 26*. When the object is turned over, the ring of silver creates the illusion of something being revealed under the waves. The bundled wires of *Forms 3 and 4* allude to flowing water, cascading upwards and over the edges. The use of color adds complexity and an element of surprise, since the color is hidden when the form is rotated. While technique and design called for attention in equal measure in the early works, the technical bravura of *Forms 3 and 4* is secondary to their refined visual imagery. The issue of technique, while never forgotten, is now more subtle. (*Form 3*, fine and sterling silver, lacquered copper, 6 x 18 x 18″, 1977)

Choker 59–The color chokers are pivotal pieces. Without knowledge of the series, the new esthetic focus, as reflected in the pieces Hu made after mid-1978, seems startling and unrelated. Beginning with *Choker 45*, the pieces become more restrained in size and shape. Rhythm is established by the subtle patterns created by twining. Bright colors are replaced by the shading created by the play of light over the silver surface.

Hu began producing two types of chokers simultaneously–the torque form (adopted by her after being inspired by the series of ancient gold shows touring museums in the United States during the mid-1970s) and the band form. While the torque form is tubular

wire, she believes that it is important to expose students to a wide variety of techniques. "It is important to keep a freedom of philosophies in the shop and avoid teaching dos and don'ts. I like to see a variety of work, a diversity of styles coming out of a program. That is something I really respect about Kington's teaching; no one 'look' came out of Carbondale." Hu's students also gain a wide exposure to the field of metalsmithing because of her willingness to share the experiences of her travels and work with craft organizations. Her style is casual, not hierarchical.

During 1977–80, Hu was president of the Society of North American Goldsmiths (SNAG). She believes in the validity of the organization and the contribution it makes to its members and the field. Hu has made an analogy between SNAG and a family, saying, "As metalsmiths have been trained within the university system, something like a family tree has been established. One individual trained several students, and they, in turn, became teachers of the next generation. Each successive generation then inherits traits from their teacher, which relates them to others who studied with that individual. The annual society meetings are, in part, like a family reunion." For Hu, maintaining a connection with SNAG is therefore also something very personal. Her stature in the craft world has also been recognized by the American Craft Council, to which she was appointed craftsman-trustee and served from 1980–84.

Hu's work has been recognized both nationally and internationally, having been shown in major exhibitions and collected by museums and universities, including Goldsmiths Hall in London, the American Craft Museum, the Renwick Gallery and the Yale University Art Museum. She has also been the recipient of National Endowment for the Arts Craftsman Fellowship Awards in 1976 and 1984 ■

and the band form is generally flat, they share a common design principle. While the earlier work had a frontal orientation, with the neckpiece serving as the support for the pendantlike frontal piece, both the torque and band forms wrap fully around the neck and are meant to be seen in the round. The pieces acquire a sense of continuum. They do not reach outside of themselves but allow the sophisticated patterns and resulting rhythms to flow along the oval, the energy being continued within themselves.

The torque forms made during this time focus on flow and surface pattern, *Choker 46* being the first successful example of the tubular torques. In some torques, the circular flow is modulated by a slight increase/decrease in the diameter of the tube, while pattern is used in all of the torques to enliven the surface with varying shades of reflected light.

Chokers 54, 55 and *59* exemplify the quiet elegance of the banded form. Manipulation of the weft creates a zigzag pattern that speaks in whispers as it continues full-circle around *Choker 54*. Hu pushed the warp of *Choker 55* to create gently undulating curves, enhanced by the play of light over the uneven surface. The piece has a faint pulsating quality, while it remains in quiet repose. A similar subtle tension is established in *Choker 59*. The band flows in a wide circle from the front to the back, in a quiet, measured progression. As it comes full-circle, it is suddenly swept into motion and pulled back into a loop. The contrast between the elegant flow of the band and the energized loop makes this a most intriguing piece. (*Choker 59*, fine and sterling silver, 1980)

Bracelet 17 and 6—In 1981, Hu began making bracelets. With these, she began to work in a different way. Her method had always necessitated exact planning. The designs had required calculation of length of warp necessary, and pieces were drawn out in blueprint fashion. The bracelet series approached technique with a new sense of freedom. Hu began by twining a short section, then fitting the completed section and warp ends to the contours of the arm. She continued to fit and twine, making design choices as the bracelet grew, allowing curves, twists and band diameters to develop spontaneously. To finish off the bracelet ends, Hu soldered heavier gauge sheet to the warp. And, although this transition was not totally successful in the bracelet series, it led Hu to recognize the design potential of using sections of the twined tubes and bands.

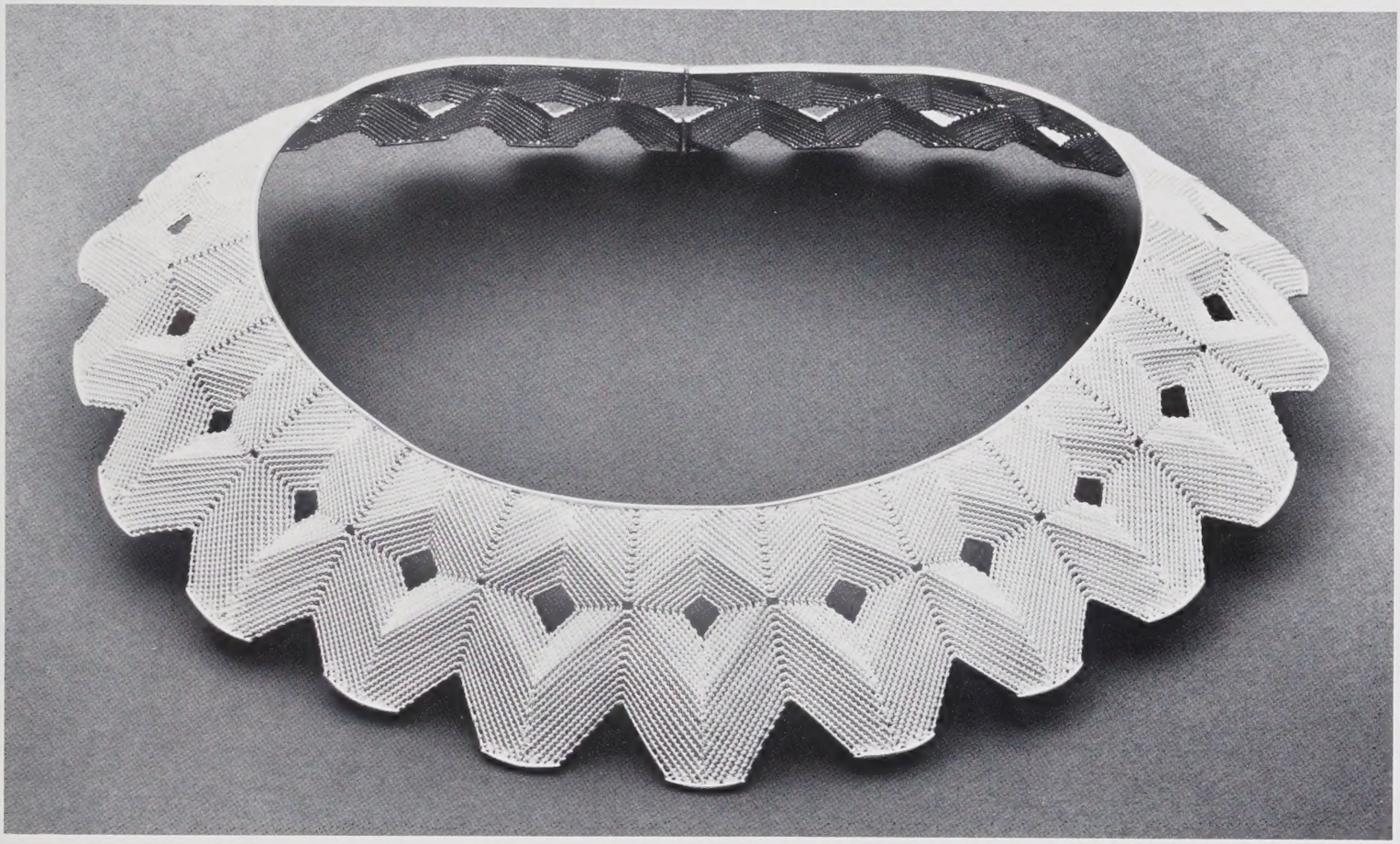
Assembling works out of parts was a totally new approach for Hu. All previous work had been conceived and made as a unit, each piece containing its own beginning and end. In making *Bracelet 6*,

however, she first made the tube and then sliced it into sections. The pieces of tube were then assembled and soldered to ring-shaped joints. She continued to work in this manner, making only bracelets for the next three years. The sliced tubes enabled her to investigate the patterned tubes within the context of geometric design. *Bracelet 17* is the strongest in this series. The tubes are capped with silver edgings that squeeze the gold wedges at 90-degree angles to form a square. The severity of the square is relieved by the triangular pattern that floats over the surface of the tubes. The design conveys a strong sense of three-dimensional form, its visual weight substantiated by the bracelet's actual weight. (*Bracelet 17*, fine and sterling silver, 14k gold, 1982 *Bracelet 6*, fine and sterling silver, twined, constructed, 1981)

Choker 70—How to terminate the ends of the wire always posed a problem in the completion of the wire work. The early pieces were resolved by melting the warp ends into a ball. Catch mechanisms and small capping elements were developed for the torque and band forms. With *Choker 67* (Hu began to make chokers again in 1984), individual elements creates both a pattern and a rhythm that is straightforward and easily discerned. But beyond this, Hu crafts a piece that is filled with continous, reflective subtleties. Within each element, some of the warps are angled, creating facets that catch and reflect light. Each twined element is also positioned at a slightly different angle as it is joined along the oval, thereby multiplying the angles of reflection.

The choker is commanding in its relationship to the body. It is large, lies low on the collarbone and creates a wide sweep around the shoulders. In a tribute to the wearability of Hu's pieces, *Choker 70* is most beautiful when worn. As the piece moves with the body, the changing reflections create endless variations of golden shadows. While it is extremely complex in its concern for texture, shape and reflection, design and material are in perfect balance. Hu's design goes beyond the initial dazzle that a gold neckpiece creates. She uses the material to create numerous shades of buttery yellow and gold, asking the viewer to take time, to look at the piece slowly and carefully, to notice the beauty of the subtle variations in the color.

While *Choker 70* is a further development of the band form, she began to design twined elements to fit the ends of the tubes. By



applying the slicing technique used in the bracelets, she was able to integrate the tube and ending elements, making a smooth transition. It was also the first time that she twisted the warp wires, as she twined the tube into an oval form. To accentuate the sense of torque, four of the warp wires are of thicker gauge and rise above the surface to lead the eye along their spiraling path. As in some of the earlier band forms, there is a sense of tension between the energy of the twist and the quiet elegance of the oval.

Hu also twined a variety of small shapes that she would cut and combine to make earrings. With her workbench full of such shapes, she pushed some of the x-shaped elements together and realized that the combination of two such elements would create yet another pattern. An invitation to produce a piece of gold jewelry for the 50th anniversary of the Metropolitan Opera Guild inspired Hu to translate that simple idea into one of her finest pieces. The changes and innovations that she had introduced into her work since 1980 are synthesized in *Choker 70*. The choker is comprised of 22 twisted, x-shaped elements. Joined together, the x loses its identity and the eye recognizes the diamond as the dominant shape. The repetition of the *Choker 75*, (see cover), continues the torque form, which, influenced by the bracelet series, is now also cut and assembled. The twined tubes are thin in the middle, flaring out towards the end, echoing the shape of the constructed elements. While the eye initially sees a smooth circumference, the individual elements actually shift between being concave and convex as they move along the oval. Hu also plays with the rhythm created by the twined and smooth elements, as well as the size relationship of each. And the difference in the reflective qualities of the twined and smooth sections adds to the complexity.

Hu continues to present pieces that are beautifully simple at first glance, yet are intriguing in their ability to surprise and offer continuous subtle variations. Again, she calls on the viewer to look slowly and carefully, beyond the general to the specific, to the minute. (*Choker 70*, 18 and 22k gold, 1985)

Mary Lee Hu's work will be shown at Concepts Gallery, Palo Alto, CA from March 4–31, 1989

Annette Mahler studied art and art history at the University of Wisconsin and completed her graduate studies in art history at the University of Chicago. She has had a long interest in criticism and is currently freelance writing.

THE COPPERWORK OF SANTA CLARA DEL COBRE

by Susan R. Ewing
Photographs and translations by Gerardo Brown-Manrique

Dusty cobblestone streets traversed by oxen and donkeys pulling hay carts, anvils ringing, woodsmoke, chickens pecking next to the wooden bellows and a new Volkswagen Jetta parked in the yard of an outdoor shop – these images reflect the dichotomy of the guild community of coppersmiths, master craftsmen, who work today in the same manner as their fathers and grandfathers in Santa Clara del Cobre, in the State of Michoacán, Mexico. This is the antithesis of the glitz of Taxco's silver.

Located in the forest of the lake region of Michoacán, Santa Clara is 16 kilometers from Patzcuaro and 78 kilometers from Morelia, the state capital. The rural town's economic activities are all closely related to the hand-production of copper objects by its more than 2000 craftsmen who pound their wares in the yards behind the stucco walls. The shops are generally humble lean-to extensions of the homes and each family member, adult or child, has his or her responsibilities in the shop. Blacksmiths produce the tools for the coppersmiths (though many produce their own), others produce the high-quality charcoal needed for copper smelting. Local agriculture nourishes Santa Clara, and the wood cleared from the fields is used in the charcoal production and as fuel for the bellows. Even the region's traditional pear candies are of course cooked in large copper kettles.

Copperwork was most likely introduced to Middle America from Peru by sea and first appeared in the late classic or even post-classic period. During pre-hispanic times (prior to 1492 A.D.), the indigenous inhabitants of the Michoacán region, the *purépecha*, worked copper to produce body adornment, such as beaded necklaces, pectorals and ceremonial objects in the form of anthropomorphic figurines and bells. Utilitarian needs were met in the production of wire, hachets, fishing hooks and so forth. In the colonial period, production of these objects was abandoned by order of the powerful Franciscan friar, Vasco de Quiroga, and replaced with the production of a "traditional two-handled Spanish casserole." This "vessel of Uncle Vasco," as it was known, still relied

Left: 1. Patinated copper vessel in geometrically repousséd *gajeado* style, raised by Abdón Punzo-Angel, 9" x 11½" x ¼" thick *bordo gruesso* edge; **above: 2.** Vendors of the coppersmiths' wares line the Santa Clara's arcaded "main street"

on pre-hispanic smelting and some raising techniques and permitted continuation of these processes over the next 400 years, but also introduced European processes to the purépechas. Throughout the 300 years of colonial rule, until the 19th century, and even into this century, production of the now traditional casserole form, industrial vessels (fondo) produced for cooking the cane sap in the sugar mills and for distilling spirits, and the utilitarian holloware, like washbowls and pitchers, remained virtually unchanged in process or design.

In 1946 the municipally sponsored "Patriotic Committee of Santa Clara" initiated the first of three competitions to stimulate the town's copper industry, which by this time was threatened with extinction. In 1949 a new organization "Friends of the Coppersmith" was formed and continued to sponsor annual contests until 1957. The contests succeeded in providing an impetus for technical development, individual creativity and diversification of forms. Even so, the contemporary coppersmiths of Santa Clara have retained many traditional elements of form and especially of process, to the point of using the nomenclature of their purépecha ancestors yet today. There are three basic types of copper hollow form production in Santa Clara, including cooking kettles, traditional vessel/pot forms and creative vessel/pot forms.

Since the copper mines in this region ceased functioning last century, the craftsmen utilize scraps and recycled copper for their prime materials. A significant portion of their metal comes through an agreement with the Federal Electrical Commission for scrap cable wire. While industrially produced pure copper costs about 2,250 pesos per kilo, the price for the scrap copper ranges from 200 to 400 pesos per kilo. A typical vessel will cost a craftsman about 800 pesos for materials, at the current exchange rates, less than two dollars. The utilization of scrap metal keeps the vessels competitively priced and assures the economic survival of the community.

Scrap copper is inexpensive, however it requires smelting and this is performed in the individual home shops following the same technique that the pre-hispanic purépechas employed. (In that time copper was smelted as it was extracted from the earth.) Therefore, rather than using a crucible, a depression is made in the ground, (*cendrada*), covered with oak ashes (*petacua**) and surrounded with "fire rocks" (*yápicua**). In one shop, the coppersmith stated that 8 to 16 kilos of copper are smelted in this manner at a given time. The design of the typical double-tubed bellows for reducing the charcoal (*turiri**) smelting fire and wood (*shari**) annealing fire is also linked to the pre-hispanic past, and is derived from the use of reeds as blowers.

Basalt stones are used as anvils on which the hot hemispherical ingots are often cut into smaller billets, using a tong-held wedge and sledge hammer. Even though there are two trip-hammers now in the town, many of the smiths hand-stretch the copper hot with 14-16 pound sledge hammers. The copper is worked hot throughout the stretching and raising of the vessel and initially requires at least two men, one to hold the hot metal and the other(s) to strike the hammer blows, to accomplish each course of raising. As many as 10 men may hammer in synchronized rotation on the billet. Stakes and hammers, though functioning principally in the same manner as traditional North American metalsmiths know, are specifically made and creatively adapted to suit the needs of the individual smiths. (In the case of a single smith working a form, it is interesting to note that in order to hold the hot vessel with the tongs, it is necessary to raise the vessel on a stake low enough – often mounted in the ground – that hammering is towards the body, rather than away from the smith.)

One exception to the in-shop processing of raw materials is the purchase of industrially milled copper sheet discs used in the production of trays, plates and the

sinking of large cooking kettles. In making the kettles, copper discs are stacked as many as 10 at once with pitch separating the layers to prevent fusion, and these are bound together by a single, larger disc, which is folded in bezel-fashion around the edges. The entire unit is heated to cherry-red in an earthen forge and then sunk into a nearby earthen depression, again following the synchronized hammering with heavy sledges. The process is repeated until the forms are raised and then eventually separated, planished and finished with rolled edges and forged handles finally riveted to the kettle bodies.

Besides symmetry, three elements of form have evolved into a common stylistic vocabulary of Santa Clara vessels. These include geometrically segmented, repoussé designs, *gajeado*; thick rims, *bordo grueso*; and working "in solid," *en macizo*, that is, forging certain elements such as vessel legs and handles out of the same metal mass from which the vessel is simultaneously raised. Also, the coppersmiths have distinguished themselves through their mastery of scale. There are numerous examples of stretched and raised vessels (in addition to the cooking kettles) of immense proportions – two feet high by three feet in diameter is not unusual for many of the pots available for sale throughout the town. Typically the forms are left with varying degrees of planished refinement. In addition to the traditional reflective planished copper surface, many of the smiths use a natural dark red patination that is probably obtained through the repeated heating and water cooling of the copper. Silver plating is used occasionally.

There are those few craftsmen of Santa Clara del Cobre who transcend mere technical mastery and a common stylistic vocabulary and are truly master craftsmen, men and women who are innovators within this community that maintains so much of its traditional heritage and they are recognized as such within Mexico and beyond. In a January 1986 exhibition held in the *Casa de las Artesanias del Estado de Michoacán*, housed within the former Convent of San Francisco in Morelia, the work of Rafaela Castro-Sanchez (who teaches at one of the two recently established schools devoted to coppersmithing in Santa Clara), Francisco Martínez-Velázquez, Jesús F. Perez-Ornelas and Abdón Punzo-Angel showed works of personal vision, sensitive and in some instances, sensual

3. Entering the shop of Abdón Punzo-Angel and his family from the street. On the right is his house; the outdoor workshop is located to the left

design, and exquisite technical refinement in both fine silver and copper forms. Many of the vessels were functional, as in coffee pots and pitchers, and most were in the copper pot tradition but showed experimention with the definition of the traditional concepts.

The vessels of Abdón Punzo-Angel were particularly intriguing. Whether it is the work he exhibited in Morelia, or the work in the permanent collection of the Museo Nacional del Cobre in Santa Clara, or the work for sale in his family's small retail shop across the street from the museum, his sense of form, process and scale is simply fantastic. On the other side of town, his family's outdoor workshop is located within the walled yard of the small home shared with his wife and son, father, brothers Carlos and Benur, and other members of the extended family. As in most guild societies, Abdón Punzo-Angel learned his craft through apprenticeship with his father. His father began smithing as an apprentice at age 12, Abdón began learning at age four; his son is three years old and has begun playing with the hammers. Both of his brothers are also coppersmiths in the shop and their children work and play there as well.

Though only in his early 30s, Abdón is regarded as a master craftsman. All of his pieces, regardless of scale, are stretched and raised by hand; all details of form are accomplished through the use of hammers, chisels and stakes – pitch is not used within his shop for repoussé or any other forming process. Most of his work is in copper, though he has produced a limited number of vessels in fine silver, using exactly the same working procedures as for copper, i.e., the fine silver is smelted into a single large billet that is stretched and raised hot. The largest silver vessel he has raised is at least 20 inches tall by 16 inches diameter and according to Abdón, weighs several kilos.

Next to the faded stucco house, amidst the smoke, chickens, laundry and children in the workyard sits the symbol of Abdón Punzo-Angel's recognition and success as a coppersmith – a new Volkswagen Jetta, purchased with the prize money awarded him by the president of Mexico in the national competition in Taxco, just one of the several times he has received national prizes. His vessels exhibit his respect for the vernacular forms and vocabulary that have evolved over the past 400 years in Santa Clara, but his creative sense of proportion and interest in asymmetry and abstraction of natural forms bodes well for his future as an important 20th-century metalsmith, and especially for the continuity and development of a unique community with a direct link to the past.

Santa Clara del Cobre is able to maintain its continued existence partially through a government that is sensitive to the preservation of tradition and by its organization of shops and the family work system. The children are ultimately the key to this tangible cultural link. Their participation and apprenticeships are essential for the continuation of the coppersmithing legacy.

**indicates purépecha nomenclature*

Participants in the Society of North American Goldsmtihs conference in March in San Antonio may be interested to travel to Mexico. Those who wish to travel to Santa Clara del Cobre are advised to plan hotel accommodations in the lake resort town of Morelia, Patzcuaro or other neighboring city, since Santa Clara del Cobre has no hotels. Examples of the Santa Clara coppersmiths' work are available for purchase at the *Museo de Artes e Industrias de Populares del Instituto Nacional Indigenista* in Mexico City and the *Casa de las Artesanías del Estado de Michoacán* in Morelia, as well as from the various shops in the town of Santa Clara del Cobre.

References

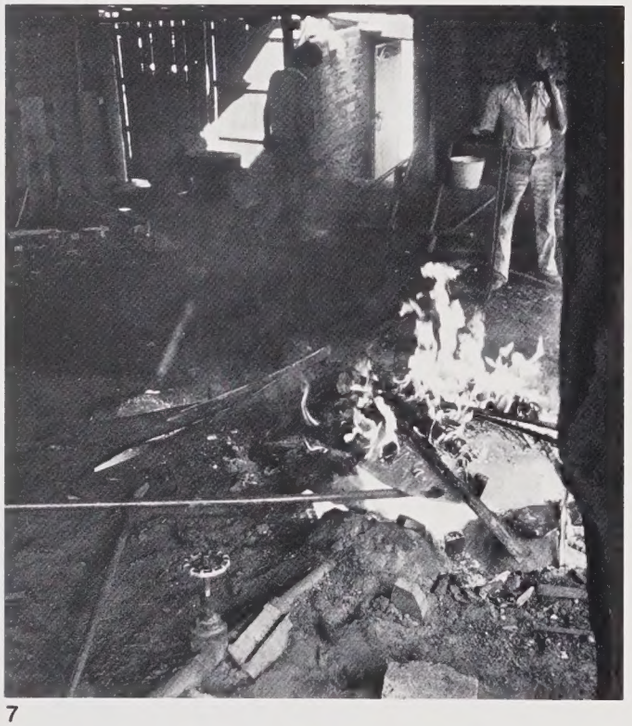
Cerulli, Ernesta, "Metalwork," *Encyclopaedia of World Art*, (London: MacGraw-Hill), 1963.
Gomez, Miguel-Angel, y Garcia, Ariel, *Los Artesanos de Santa Clara del Cobre*. (Museo Nacional de Culturas Populares, Gobierno del estado de Michoacán, Mexico), 1985.
Velázquez, Maria, *Los Mexicanos* (Mexico: Fondo de Cultura Económica), 1970.

Susan Ewing is an Associate Professor of Jewelry Design and Metalsmithing at Miami University, Oxford, Ohio.

4

5

6

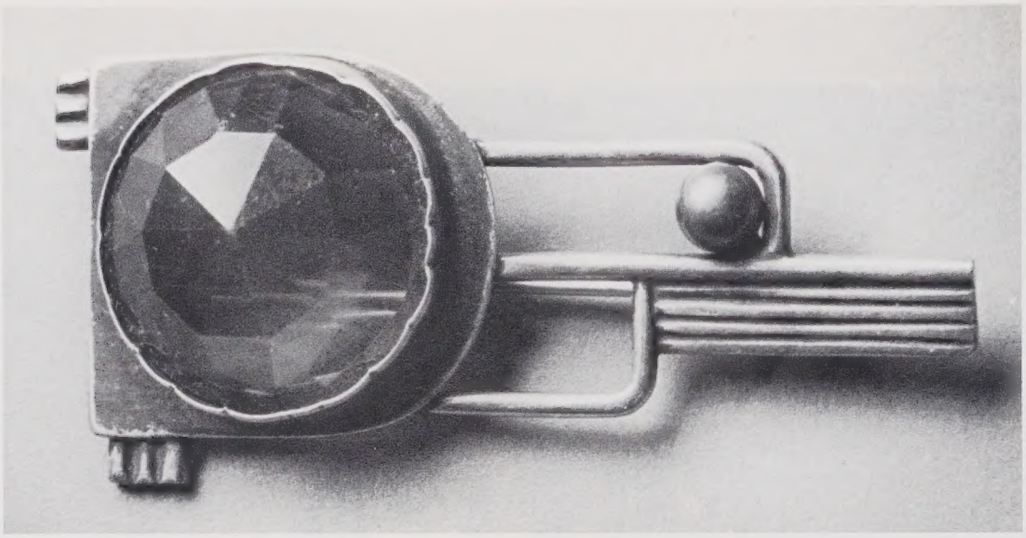


7

8

4 and 5. Up to 10 discs of copper are stacked and bound together in bezel-fashion by larger discs in the production of copper kettles. **6.** The cherry-red mass of copper discs are sunk into depressions in the ground by the rotational sledge hammering by five men. **7.** Annealing during the kettle production is accomplished in earthen pits fired with wood. Rather than bellows, this shop uses pressurized air, visible in the foreground pipe, to reduce the fire. **8.** Master coppersmith Abdón Punzo-Angel hot-stretching a commissioned "armadillo fruit dish." The form began as a smelted ingot of copper and incorporates the "en macizo" process of working solid elements with the raising. (Note the armadillo's tail and the beginning of appendages on the side of the vessel.)

PETER MACCHIARINI
A MODERN BOHEMIAN



by Toni Lesser Wolf

An article in the February 19, 1982 issues of the *San Francisco Chronicle* ironically suggests that "No body of water, ocean, bay nor trickling brook has its banks in North Beach. . .an area which has come to be known as the Little Italy of the West. The region bordering Telegraph Hill encompasses Columbus and upper Grant Avenues and part of Stockton, Powell and Broadway. Legend has it that during the Great Fire and Earthquake of 1906, houses doused with wine from the little old Italian winemakers were saved from burning when water was low."[1]

It was here, just after World War II, when upper Grant Avenue was the heart of bohemian San Francisco that Peter Macchiarini would hang out at the "Iron Pot" and "Black Cat" cooly purveying his hip jewelry.

Almost born in the hop fields during picking season, Peter Macchiarini spent his childhood years on a Sonoma County ranch. In 1923, when Macchiarini was 14, his parents returned with him to their native Italy. He took a preliminary course in Italian and then entered the Art Academy at Piestrasanta, Province of Lucca, where he studied traditional marble carving, clay modeling, architectural drawing and general sciences. He was fascinated by the marble carvers and reveled in stories about his grandfather, the "head wagoneer" who used to haul big blocks of marble up in the mountains. For a time, Macchiarini also worked in a cemetery in France, carving tombstones with the names of American soldiers killed during World War I.

In 1928, Macchiarini returned to San Francisco and got a job, working in *terrazzo* for P. Graffi and Co. and on the stone works that adorned the old Fox Theater and Grace Church, until the stock market crash left ". . .him and other ripe young men dying on the vine."[2] He continued his art studies at night at the California School of Fine Arts, and in 1931 he took to the road, hitchhiking 12,000 miles across the United States on freight trains and returning to California in the Fall when the weather became too cold to sleep outdoors.

In 1935, Macchiarini joined the WPA but couldn't obtain an art assignment, so he took the next best thing a job with Ralph Chesse and the Marionette Theater. There he created puppets' heads, carving entire casts of popular operas and operettas, including the "Mikado." He also built miniature sets and even spoke parts. He was with Chesse for about two years, after which he briefly became an actor in the WPA Theater. Not knowing how to act, he was given only walk-on, "spear-carrying roles" and small speaking parts, his forte being bloodcurdling yells when he "died." Consequently, he spent a lot of time in the dressing room where he passed the hours by whittling tragedy/comedy masks out of wood with the pocket knife he had left over from the Marionette Theater. The actresses wanted them so he attached pin-backs and presented them as gifts. The only other jewelry he had made, up to this time, were carved "African" heads which his friend and fellow artist, Margaret De Patta (see *Metalsmith*, Spring 83, vol. 3, no. 1) had mounted on pin findings.

Wanting to be an artist he applied to and was accepted for the WPA project run by sculptor Beniamino Bufano: a relief mural for George Washington High School, consisting of athletes modeled in

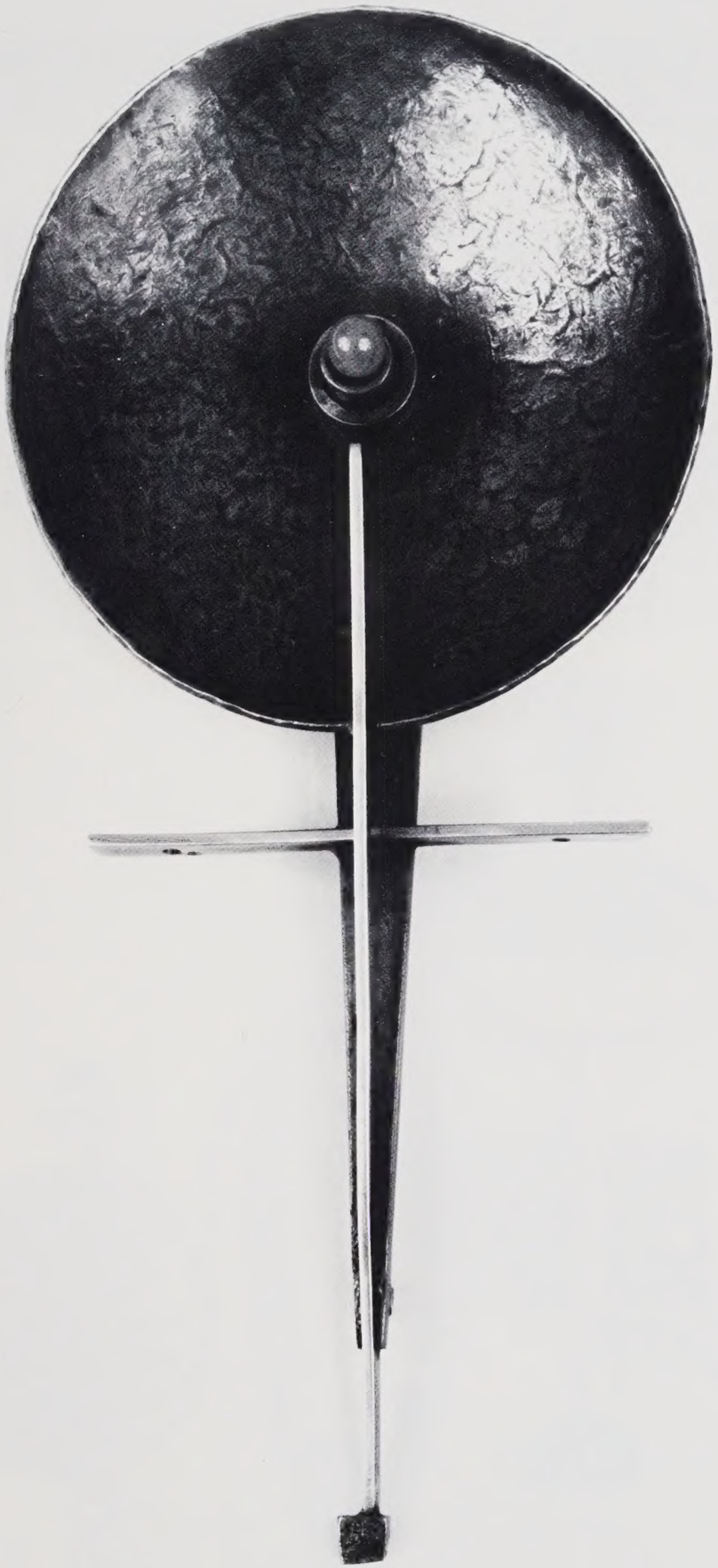
Left: Figure 1 *Brooch*, sterling silver, nickel, purple glass, "stone." This was Macchiarini's first piece. The stone was set in reverse. **Above: Figure 11** *Sculpture*, copper, brass, paint, wood(?), 17½ x 9 x 6¾", 1950s

the poses of various sports. This project, however, received a great deal of criticism, possibly due to the rumors of inclusion of portraits of controversial political figures and the implied eroticism of the athletes. He also worked on Bufano's Peace statue at San Francisco Airport and that of Dr. Sun Yat-Sen, founder of the Republic of China at St. Mary's Plaza, Chinatown. Macchiarini also worked on Ralph Stackpole's project: the monumental sculpture that graces the Pacific Stock Exchange Building on River Street. When Bufano was removed from the WPA, Macchiarini was transferred to a home project, whereby artists were given materials to work with independently. He set up a small studio on Union Street at Telegraph Hill where his assignment was to make a chess set out of wood.

After Pearl Harbor, in 1941, Macchiarini went to work in the shipyards where he installed sheet metal appointments, such as bulkheads. He learned a great deal from the engineers who worked out the designs in sheet metal–techniques that he would later apply to jewelry. In 1938, just before leaving the WPA, he was making jewelry in earnest; albeit in very small quantities, due to his preoccupation with war work and the lack of appropriate equipment. He didn't have a formal metals studio until after the war when he set up a jeweler's bench and taught himself metalsmithing.

In 1951, a dozen West Coast jewelers, including Margaret De Patta, Merry Renk, Mitton Cavagharo, Byron Wilson, Vera Allison and Macchiarini founded the San Francisco Metal Arts Guild, an organization for producing craftsmen. Although Macchiarini credits the Bauhaus with influencing his early style, he takes great issues with its dogma of pure design where humanistic facets, i.e., handmade touches, weren't considered. "Although . . . a design made for the machine could produce a superior product it did not speak for the soul."[3] Macchiarini felt that the very nature of the mold was artistically limiting. He maintained that jewelry must be individually handmade like sculpture and parted company with De Patta and MAG when they refused to act upon his suggestion to develop a hallmark for all mass-produced jewelry so that the public could easily differentiate between manufactured and one-of-a-kind pieces.

His first piece of metal jewelry (Figure 1), made in 1937, won a prize (along with Macchiarini's entire display) at the San Francisco Art Festival. It combined sterling silver, nickel and a purple glass "stone" mounted in reverse. Vestiges of the streamlined stylization of generic modernism are evident in this piece while the two brooches in Figure 2, done a bit later, display a move towards Constructivism. The upper piece, especially, occupies deep frontal space, as it is built forwards, each of the three horizontal wires resting on a



Opposite page, top: Figure 7 *Three brooches*, from left to right: brass, copper, sterling silver, ivory, 4½ x 1¼", 1980s; brass, copper, ivory, 4⅜ x 1⅜", 1970s; brass, copper, ivory, 3⅞ x 1¼", 1970s; **below: Figure 10** *Necklace*, sterling silver, ivory and ebony piano keys, 15½ x 2¼", 1980s reproduction of 1940s design

Above: Figure 9 *Brooch/pendant*, sterling silver, brass, copper, jade bead, 5¼ x 2⅜", late 1950s

vertical metal ribbon, while the lower brooch recalls De Patta's experiments with optical illusions and internal space in its use of holes drilled into a disc of lucite.

Macchiarini's most important achievment was his exploration of internal structuring through the use of layered metal planes. We see the seeds of this concept in the stepped planes and drilled holes of the brooches in Figure 2. The idea was initially inspired by Bufano who regarded the egg shape as the perfect form. The egg's outline suited Macchiarini, since if you project a "thought" into space it will eventually return to the same place, just as the *arc* (egg) and atom do, by which he meant that one cannot penetrate the infinite. But Macchiarini also wanted to go one step further than Bufano—to cut into the mass and provide visual symbols for the "life force" within the solid. The egg eventually gave way to a variety of structures (Figures 3 and 4), each with several pierced layers. "In the process of this fenestration a . . . free form is carefully visualized on the top layer of the object. The impulse then is to investigate the imaginary inner contents by cutting out this irregularly shaped window. Then the next layer is similarly applied and the contours scribed and cut, making the opening slightly smaller. . . ."[4] This process was repeated several times; the unit then squeezed together until the planes were at the desired distance from each other. Once the structure was completed, it was then colored chemically to produce brown, black, copper red, green and blue, in varying degrees of hue, shade and intensity.

Picasso, Klee and Miro have provided inspiration for the imagery used by several jewelers of the post World War II craft renaissance. One sees Surrealism in the work of Sam Kramer (see *Metalsmith*, Winter '86, vol. 6, no. 1) and in Earl Pardon's figures. Macchiarini alludes to Cubism (Figure 5), evidenced in his juxtaposition of geometrically abstracted and displaced body parts, Biomophism, as witnessed by his use of metaphoric figure/forms (Figure 6) and the use of positive and negative shapes.

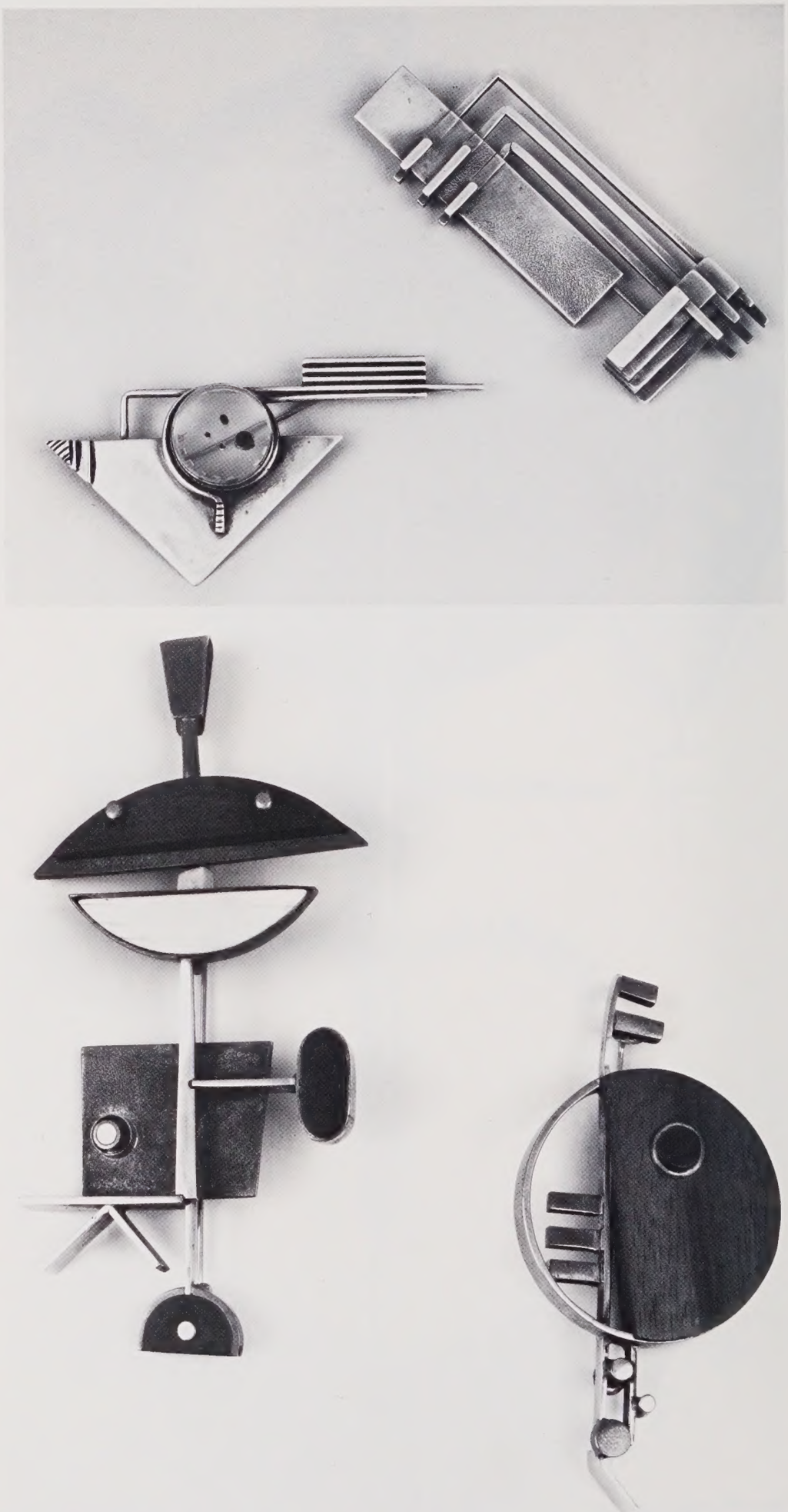
Macchiarini's more recent work of the 1970s (Figure 7) displays a strong African influence, reminiscent of his first pieces of jewelry: carved, wooden, African mask brooches. This newer version, however, speaks of Macchiarini the metalsmith rather than Macchiarini the modeler. These masks incorporate his Constructivist leanings, as well as allowing him to enter the internal structure of the images (which are also egg forms). The center brooch utilizes the fenestration idea, as the negative shape created by the cutout eye sockets and nose reveal ivory eyes floating in a vacuum, while the one to the right recalls *Sculpture 23* by Rudolph Belling—a formal exercise which ". . . exemplifies what might be best called a con-

trived evocative head, the result of a kind of rational problem solving. . . Belling, in effect, domesticated Cubism and Constructivism, adopting the obvious qualities associated with these movements and creating a paraphrase of the human head. . . ."[5]

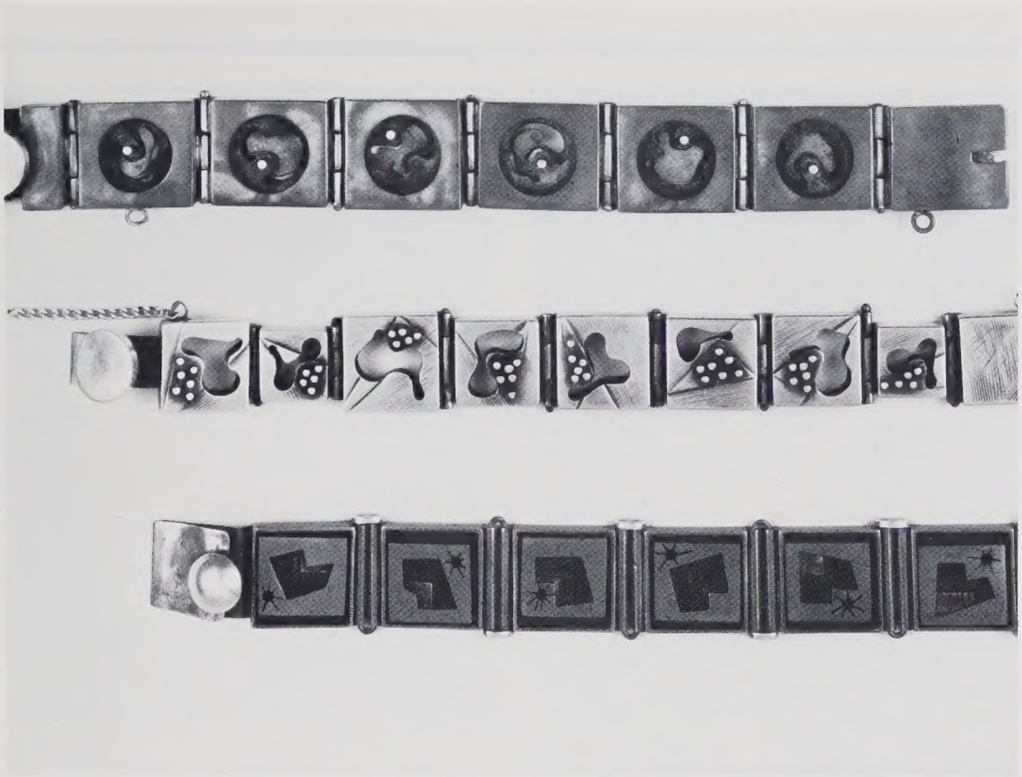
In comparing the anthropomorphs in Figures 6 and 8 the viewer is confronted with a 1940s and a 1980s example, respectively. But is is difficult to draw any conclusions regarding a temporal stylistic development. The brooch in Figure 6 is a 1940s piece, clearly inspired by the phantasmagorial figures of Miro and Klee. The former drew his surreal imagery from the dreamlike compendiums of human, animal, plant and object forms, while the latter, introduced naive creatures, who would often conjure up childhood associations in the viewer. The Macchiarini pendant in Figure 8, also a figure, was fabricated around 1980, and one might say that it is cleaner and at the same time more tribal in its associations, yet Figure 5 displays a piece from 1950 (left) and c1970 (right), both quite geometric and primitive, while the brooch from around 1950 in Figure 9 is the most minimal of the group. All in all, it is extremely difficult to date Macchiarini's output with precision, since his basic themes: Africanism, Constructivism and "Internal Structuralism" or "Layerism" (my terms) continually resurface.

In making the transition from sculptor of solid mass to engineer of open space, Macchiarini revealed his expertise as an assemblagist. The necklace, constructed from pieces of old piano keys (Figure 10), is a contemporary reconstruction of one made in the 1940s. One sees great sensitivity to the found object in his sculpture (Figure 11); the base seems to be the top of an oil can. The suspended metal spheres are pierced and indented until they seem to be headlike. The entire sculpture quivers with subtle movement as the air circulates. It reads as a fusion between Julio Gonzalez and Alexander Calder, yet it evokes Macchiarini's own very personal sculptural presence. This piece is charming, affable, almost toylike. It makes the viewer smile, chuckle, want to play with it. It conjures up all sorts of innocent images and associations. A similar sculpture, entitled "Militaryindustrialcomplex Musikal Instrument," done in 1976, prompted someone to ask Macchiarini how to play it. He replied, "You don't—it plays you."

While some jewelers perceive a difference between jewelry and sculpture, Macchiarini has said he ". . .doesn't see much difference in big statues and small wood carvings as sculpture."[7] He believes that any piece of sculpture, large or small, must related from every angle; as in music, the beginning must relate to the end and the melody in between. Sculpture, to Macchiarini, is a static expression of motion, and he views jewelry as small



Top: Figure 2 *Two brooches*, top: sterling silver, 4 x 1¼″, c. 1938; sterling silver, lucite, black paint, 3¾ x 2¼″, c. 1939; **above: Figure 5** *Brooch/pendant*, left: sterling silver, inconel, brass, copper, ebony, ivory, 4¾ x 2¼″, c. 1950; brass, copper, sterling silver, teak (?), ebony, 3⅝ x 1¾″, c. 1970



Top: Figure 3 *Three bracelets*, top to bottom: brass, 8½ x 1″, c. 1950; sterling silver, 8½ x ⅞″, 1950; brass, copper with green patina, 9½ x 1″, c. 1950; **above: Figure 8** *Pendant*, sterling silver, brass, ebony, ivory, 4⅝ x 1⅝″, c. 1970

sculpture. The only difference, he concedes, is in the physiological mechanism of viewing, that is, the eyes converge on a small object while they sway outwards when looking at a monumental sculpture. The principles of good design hold true for both sculpture and jewelry.[8] Like several other of his contemporaries in the field of modern jewelry, he originally went into jewelry making instead of full-time sculpture because it afforded him a better living yet, he is quite adamant in his belief that the same qualitative percepts guide both.[9]

Peter Macchiarini believes that all painting and sculpture (jewelry, also) must have an "abstract logic."[10] "Good composition," says Macchiarini, "is what makes a painting withstand the test of time." He cites as an example religious paintings, which people *think* are beautiful because of the ideology represented; however, those paintings that don't manifest that "abstract logic" or good design will be forgotten. Certainly, his jewelry possesses "abstract logic" as well as a human warmth, demonstrated both in its imagery and configuration. The craftsman's process is omnipresent, sometimes in fingerprint identations (Figure 4, top) or giddy spontaneity of fabrication, but always evidenced by a gentle humor signifying a love for people and a desire to facilitate their ownership of beautiful and meaningful things.

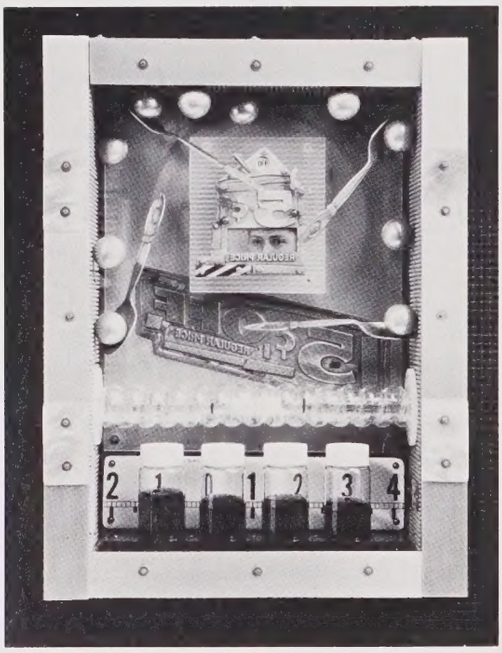
Toni Lesser Wolf is a jewelry historian, lecturer, curator and writer living in New York City.

Notes

1. "The Most 'San Francisiscan' Part of Town: Old Country Flavor by Telegraph Hill," *San Francisco Chronicle*, Feb. 19, 1982.
2. From an interview in San Francisco by Mary Fuller McChesney with Peter Macchiarini on Oct. 18, 1964 for the Archives of American Art.
3. From "Miscellaneous notes on mass-production of the Arts" by Peter Macchiarini, Feb. 1956.
4. "Jewelry by Peter Macchiarini," *Arts and Architecture*, Aug., 1949.
5. Albert E. Elsen, *Modern European Sculpture 1918–1945*, "Unknown Beings and Other Realities"; (New York: George Braziller, in association with the Albright-Knox Art Gallery, Buffalo), 1979. p. 63.
6. Herb Caen, *San Francisco Chronicle*, Monday, Oct. 11, 1976.
7. "Emperor Norton: His Statue Modeled," *San Francisco Chronicle*, Dec. 18, 1939.
8. From interviews by Toni Lesser Wolf with Peter Macchiarini conducted on April 12 and 19, 1988.
9. This belief, however, is not shared by all post-World War II American studio jewelers. Macchiarini did not consciously use the body as armature as did, for example, Art Smith (see *Metalsmith* Fall 87, vol. 7, no. 4) and Ed Wiener (see *Metalsmith* Summer 88, vol. 8, no. 3), both of whom felt jewelry and sculpture to be extremely different disciplines.
10. Idem Wolf interview.

Acknowledgments

The author wishes to thank Fifty/50 Gallery in New York, without whose help and continual support such articles wouldn't be possible. It was in 1984, through the exhibition "Structure and Ornament: American Modernist Jewelry 1940–1960" at Fifty/50 Gallery that Peter Macchiarini was introduced to the East Coast.



The Susan Cummins Gallery
Mill Valley, CA
by Roberta Floden

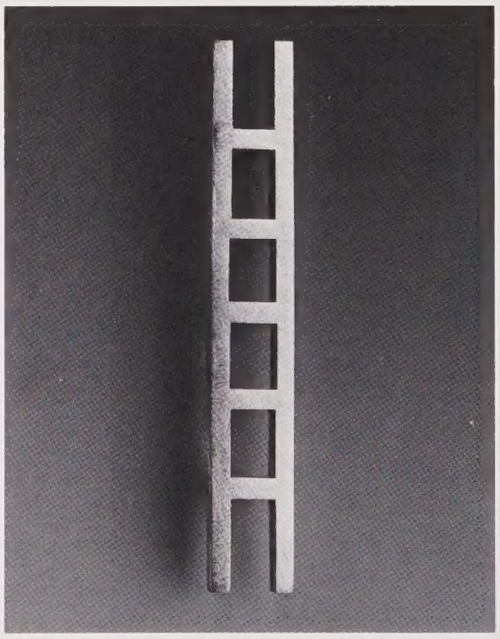
West Coast craft that blossomed in the 60s is now recognized as one of the significant features of post-war American art. In its unrestrained artistic freedom, experimentation with new materials and innovative synthesis of surface, form and function, the West Coast spirit was felt across the country.

Susan Cummins was drawn to the San Francisco Bay area because of its reputation for being a haven for artists. In the early 70s she moved to Mill Valley, an upscale town in Marin County north of the Golden Gate Bridge. Here, she ran (for 10 years) a small shop called Fireworks, featuring works of utilitarian clay and glass. In her travels around the country, mostly buying trips, she saw the growing importance of presenting crafts in a traditional gallery setting rather than a shop atmosphere. In 1984, Cummins opened her current gallery, and expanded to include jewelry.

Now, each month, the gallery features a metalsmith along with a ceramic artist or painter. Although space is at a premium, Cummins has arranged a specific area of free-standing cases to display her stable of jewelers. "Artists I represent must have a body of work to display," says Cummins. "I encourage them to put together a talk and slide show to give clients—really, the community—an opportunity to see how an artist works, what the artist is thinking. I'd like them to understand the complexity and appreciate the difficulty of a piece of jewelry and to note how the current images have grown out of what was done in the past. I want potential clients to understand what they are looking at, or what they are considering to adorn their body or their residence. I look at education as part of the service the gallery provides."

Cummins is always on the lookout for new jewelers who show the spark of originality. She travels extensively and visits studios, galleries, fairs and seminars, including the important American Crafts Fairs. For the last several years, her gallery has been one of the two or three from the Bay Area invited to participate in the International New Art Forms Exhibition in Chicago. "What's significant to me about Navy Pier," she says, "is that in this exhibition galleries show artist's work rather than artists showing their own work. This difference forces gallery owners to decide who they're representing, who they're going to work for. Very clearly, it has made me, even more, commit myself to my artists. Thus, by its very nature, the Navy Pier show has set a standard for quality."

And how does Cummins choose the jewelers to show? "They must be acknowledged innovators," she says, "I wouldn't call my taste traditional. What I want is personal expression, images that will last longer than the current fashion trend." She looks for visual puns (Laurie Hall), witty commentary (Linda Hesh), simple, yet elegant statements (Barbara Heinrich, Pat Flynn), minimalist sculpture (Sandra Enterline, Pavel Opocensky) and complex references to natural forms that are "developed in a personal way" (Margaret Barnaby, Randy Long). She is idiosyncratically drawn to fetish-oriented jewelry like those of Thomas Mann and the sophisticated reference to contemporary art when done by a master like William Harper.

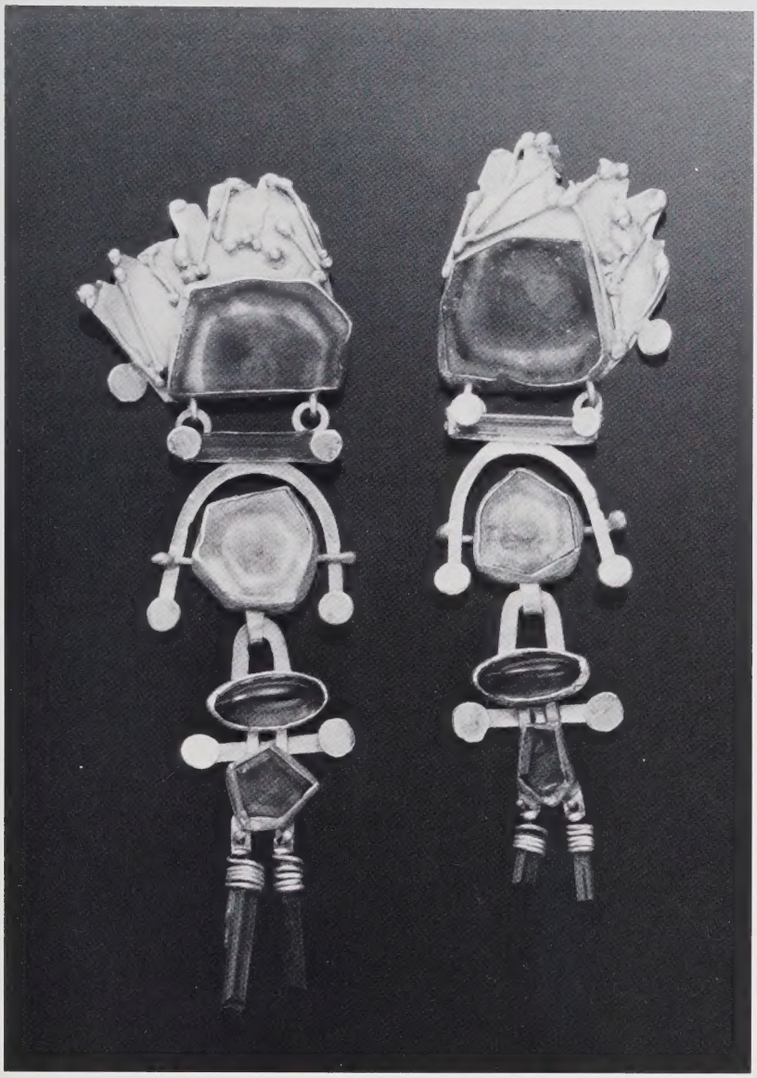


Top, left to right: Thomas Mann, *House of Work No 2*, micarta, lucite, silver, brass, aluminum, zinc, glass, main elements are printing plates for Arm & Hammer washing soda boxes from the 50s; contains a removable brooch, 12 x 18 x 4", 1986. Photo: Will Crocker; Didi Suydam, *Brooch*, sterling silver, 4 x 1½ x ¼"; Laurie Hall, *Wrapped up in the Times* pin, sterling silver, aluminum, glass eye. Photo: Roger Schreiber; **Above:** Sandra Enterline, *Ladder* brooch, sterling silver, 1988

It was no surprise to Cummins that The Eloquent Object, a nationally circulating exhibit that came to the Oakland Museum in the Spring of 1988, included over 35 artists who live and work in California, 18 of whom make their homes in the Bay Area (out of a total of 140) and many more who had studied at one time in the state. She decided to capitalize on what was presented at the museum. "Here was a major exhibit—there haven't been that many—upon which I could give my clientele a broader and more current picture," she says. "I wouldn't have missed the chance for anything." Thus, during the time the exhibit was across the bay in Oakland, Cummins used her gallery to display the recent work of nine of the show's jewelers—Stanley Lechtzin, Marjorie Schick, Mary Lee Hu, Robert Ebendorf, Richard Mawdsley, William Harper, Ken Cory, J. Fred Woell and Joyce Scott.

Most of Cummin's steady clients are from the Bay Area, and she maintains a close business relationship with them. However, due to her travels, her growing national reputation and her participation in the Navy Pier exhibition, Cummins is gathering clients from all over the country. For many, she provides a service by mail, sending slides and photos for consideration.

Thus, over the past five years, Susan Cummins has built her gallery's reputation by working closely with both her stable of artists and her clientele. The jewelers she represents, the artists she shows, by all estimates are some of the best in the country. The gallery has grown as the crafts movement itself has grown, becoming more sophisticated, more professional.



Left: Judith Kaufman, *Wild Indian II*; **above:** Elizabeth Prior, *Earrings*, fluorite octahedrons, sterling silver, 18k gold, amethyst, chrysoprase cabachons, ½″ w.

Society of North American Goldsmiths Earring Competition
Joan Michlin Gallery, New York City
September 15–October 15, 1988
by Antonia H. Schwed

This most successful juried exhibit consisted of about 100 pairs of earrings. Well-lit and tastefully displayed, the work was shown in four wall cases, and there was quite a spectrum of talent, ranging from the classic artistry of Mariette Bevington to the dramatically beautiful Wild Indian II by Judith Kaufman.

Elizabeth Prior's earrings featuring fluorite crystals were outstanding. They combined a sculptured, almost chunky quality with elegance. Deidre Donchian's Dream Seeker earrings were delightful compositions of rose quartz with textural pendant sections made of copper, sterling and brass. G. Phil Poirier's lovely earrings featured pendant fan-shaped, rosy colored lepidolate. A delight to wear, I should think.

Jennifer Swartz's earrings, Desparation, while far-out in design, somehow worked. Each earring consisted of a Lilliputian sculpted man seated on a bar and reaching up. Hanging below each figure was a tiny photo of a diminishing road. I don't know how wearable they might be, but they were intriguing as miniature sculptures and I admired them. This is more than I can say about a few of the other outre earrings that I frankly could not see anyone wearing for either personal enhancement or chic. I have strong feelings about jewelry and feel that gimmickry — no matter how clever — is apt to be a poor idea.

Ron Lodes came up with the first titanium work I've liked in a long time: large, circular, three-level earrings, done in splendid tones of turquoise, blue and rose.

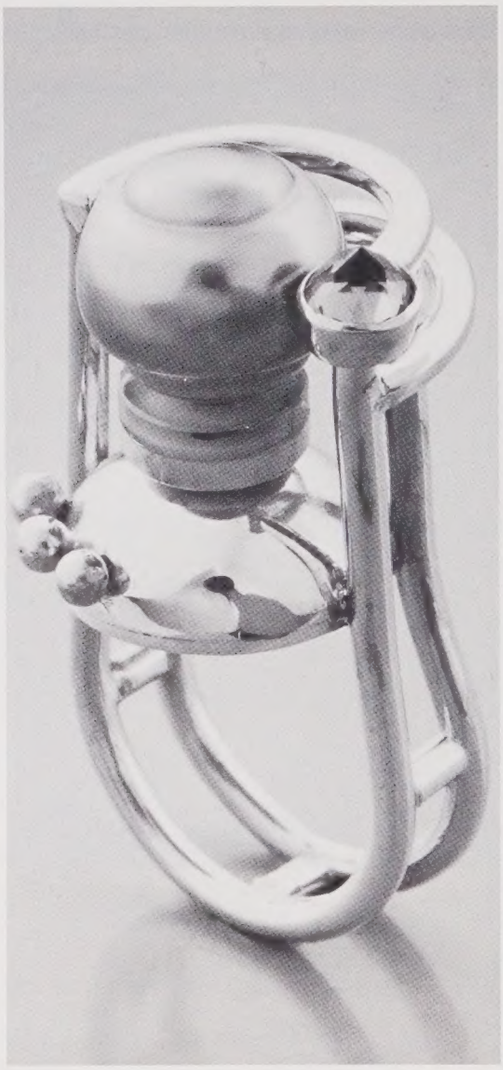
All in all, this was a varied and interesting exhibit, and there were many fine earrings that I have not mentioned because of space. I would have liked to walk out with a good number of those earrings.

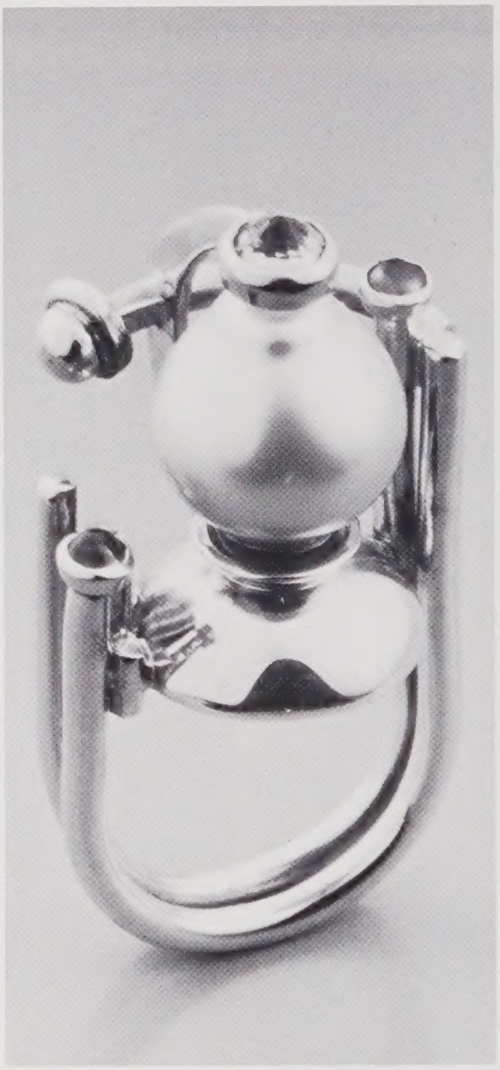
Joyce Clements: Celestial Sphere Series
Susan Cummins Gallery, Mill Valley, CA
May–June, 1988
by Roberta Floden

Nature has most often been the inspiration for Joyce Clements's jewelry designs; so, it is not a surprise that her new *Celestial Sphere Series* of rings and pendants portrays the dynamic skyshow over the Pacific Ocean, as viewed from her studio window.

The rings are made of gold and gemstones selected for their hue and luminescence. Although, at first, the stones seem oversized and even top-heavy, the rings are constructed carefully with solid shanks that make them stable when worn. In fact, proportional emphasis of the stones adds to their symbolism as bright paeans to the sun.

For the group of "Sun Temple" rings, Clements has studied the changing features of the sun as it moves across the sky. *Sun Temple IV*, a ring with a white Burmese pearl surrounded by an amber and a carnelian disc, and *Sun Temple V*, with a Mexican fire opal and six citrines, offer the round, shimmering wonder of the sun in full splendor. Sunsets and the atmospheric mysteries of dusk are suggested by *Sun Temple II* and *Sun Temple III*, asymmetrical, abstract pieces featuring such diverse stones as black pearls, amethysts and turquoise.





Far left: Joyce Clements, *Sun Temple II Ring*, 14k yellow gold, sterling silver, Burmese pearl garnet, sapphire cabochons, 40mm; **left:** *Sun Spots Ring*, 14k yellow and white gold, 24k gold, diamond, citrine, 42.5mm, 1988. Photos: Mel Schockner; **opposite page;** left: Allan Burton Thompson, *Dugout* brooch, basswood, cameo, 22k gold leaf, glass beads, plastic, paint, coral, 5″h., 1987; right: Jung-Hoo Kim, *Living Now* brooch, sterling silver, gold, postage stamp, 5″h., 1986

Sun Dome is massive, masculine and almost traditional in design when compared to the others. Featuring a large, dome-shaped smoky quartz set in a bezel, what makes this ring unusual is that inside the quartz is a faceted citrine that attracts the eye with its light-catching qualities and changing hues.

The most dazzling of Clements's rings is *Sun Spots Ring*, a faceted peach-colored citrine. Playing with the idea of sun-spots cycles, Clements constructed the ring to rotate in two ways: the stone itself rotates within the gold orb and the gold orb rotates itself, making the ring act like a tiny observatory. Four diamonds, denoting the cardinal compass points, surround the stone.

Clements has four pendants on exhibit as well. Also inspired by celestial events with titles like *Twilight* and *Lightning Storm*, these are not as esthetically successful as her rings. The images aren't as abstract or as allusional, but more conventional. In addition, the pendants are supported by glass beads and a fiber wrap. Although they fall nicely when worn, I find beads an uninteresting way to handle this particular king of design problem. Often, as in the case here, beads are too ostentatiously colorful and tend to pull your eye away from the pendant.

Yet Clements has created a jewelry that is both highly sophisticated and innovative. She has portrayed the natural environment, especially the wonder of the sun—that powerful, life-giving symbol—in a variety of interpretations that give her jewelry a significance beyond superficial appearance.

Jung-Hoo Kim, Alan Burton Thompson
Pacchetto Gallery, Boston, MA
June 20–July 15, 1988
by Claire Sanford

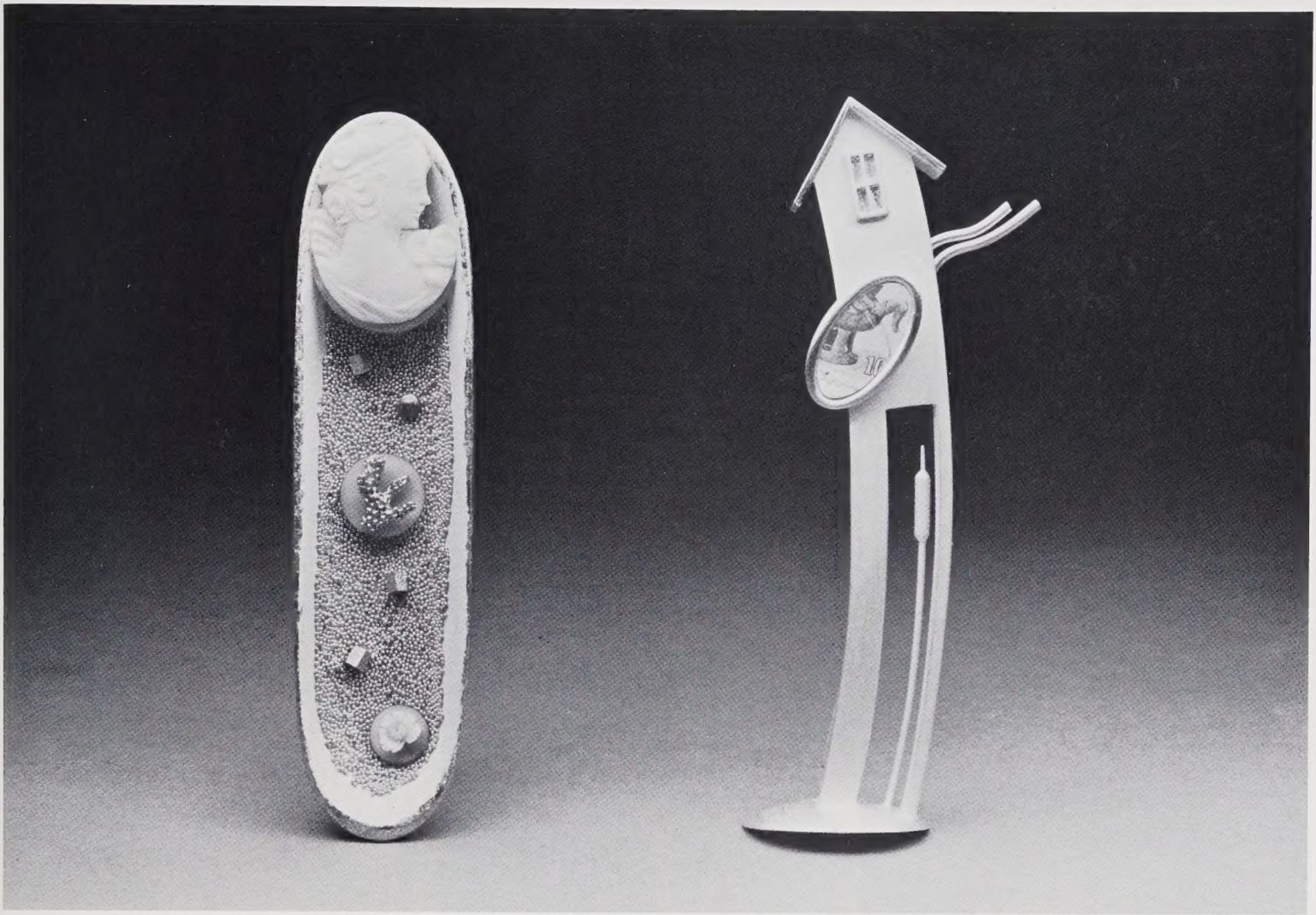
Both Jung-Hoo Kim and Alan Burton Thompson choose to work in a narrative style and, with few exceptions, use the brooch as format to speak of memory, home and a personal past. Like many contemporary jewelers, Kim and Thompson employ the intimate scale of the jewelry object to create a private space. For both artists, this space is meant for contemplation offering recognizable objects as tiny icons that the viewer (or wearer) can color with his own associations.

Kim's jewelry is cool and reserved, relying on minimal forms and a limited palette of color to reinforce the stark simplicity of her compositions. The use of house, window and furniture imagery is repeated throughout her work, a metaphor for self or shelter. Often, a vessel or bird form is set into graceful still life scenes, as concise and reduced as Haiku. The relative absence of color and surface embellishment gives Kim's work a sense of muted isolation.

In *Living Now*, a lone cattail stalk bends in tandem with a tall house. An oval frame floats above the open doorway containing a fragment of a stamp, the thread of communication between a displaced person and home. *House on the Mountain* shows a tiny house set precariously on the edge of a slate hill, stairs leading towards, but not up to, the windowless building. Kim combines materials in several pieces, contrasting wood, rice paper, slate, Colorcore and gold-leafed rubber with cool white silver. Of these, the wood offers a particular warmth and weathered softness in the neckpiece *Out of the Window II*. Rich brown copper and faded grey wood frame a tiny closed window, in front of which sits a lone silver pitcher. The use of Colorcore, on the other hand, adds little contrast with its predictable pastel colors and inert surface.

Thompson's work is marked, as it has been in the past, by eclecticism. He throws together bits and pieces in a spirited celebration of obsessive collecting. Like Kim, he invokes memory to preserve distant places and lost people, often presenting these impressions behind plastic in framed regalia. Materials range from opals and pearls to cheap plastics and mylar. Felt, velvet, tiny glass beads, bits of coral, paint, glitter, toys—all the stuff we found seductive and fascinating as children—have never been abandoned by Thompson. In several pieces, tiny glass beads move and mylar winks as the brooch plays a visual slight-of-hand. While the ideas of illusion, magic and mystery are theme, the work remains surface oriented, relying on the unexpected coupling of formal materials to spark the curiosity of the viewer.

A few images emerge as central motifs in Thompson's work. The traditional cameo is the gentle presence of a woman as well as a reference to jewelry's history. The application of gold leaf, although sometimes heavy-handed, separates the objects from their intended function, so that a toy boat converts into a spirit vessel as in *Canoe* and *Dugout*. These pieces



are part of a personal mythology, made to reveal experiences of significant change. However, given the scale and restrictions imposed by wearability, some of the power and poignancy is lost to conventional beauty. Thompson is most successful when his assemblages step to one side of logic or convention: an opal "set" by trapping it between black felt and plexi as if it were levitating on a darkened stage, or gold-leafing a small bone as the central element in a strange, modern reliquary. By removing the frames from his jewelry and letting the objects become vehicles instead of images, as he has done in *Canoe* and *Dugout*, Thompson makes a stronger argument for the content of his ideas.

Enid Kaplan: Resonant Aliens
Sculpture to Wear Gallery, Los Angeles, CA
March 19–April 9, 1988
by Carolyn Novin

Daring vulnerability animates Enid Kaplan's figurative jewelry and sculpture. Jagged projections of wild gestural bodies, outreaching hands, electrified hair and bold combinations of silver, brass, gold, anodized niobium, sparkling plastic and stones, join in dramatic juxtaposition of the familiar and the unexpected. Brilliant and bizarre greens, purples and pinks splash across exotic faces; even small brooches glow like hot spots on the wearer and energize the surrounding space. And yet, the images in this show project sensitivity as they refer to how we, often as aliens, encounter our inner and interrelationships.

Kaplan excels in the use of unmatched earrings to comment on communication. *Heart on a Sleeve* is a male/female dialogue carried on from one ear to another; in contrast, the *Twilight Zoned* duo watch like psychic aliens released at the frontiers of the wearer's mind. *Kitty Bliss* shows a cat eyeing first a fish, then the fish bones. A delightful inversion, the mobile earrings enact the prologue and epilogue; the active part of the tale, the fish being eaten, happens offstage in the imagination.

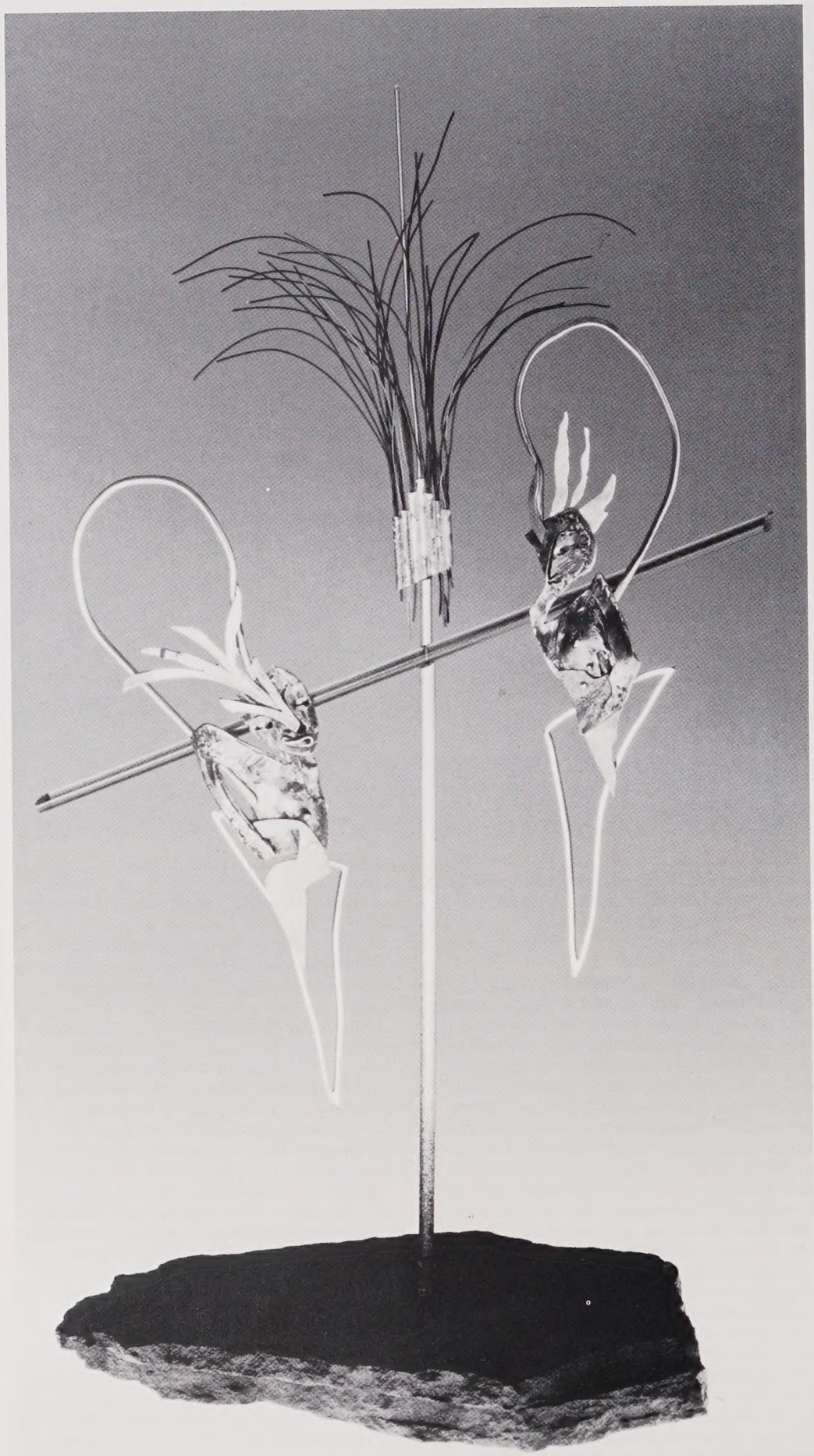
In *Candomble*, earrings conjoin images from primal memory to question fundamental human identity and emotions. As they perch on a red acrylic branch, a birdlike couple, of etched brass and niobium, wears human faces and blue-violet plumage with gold and silver accents. The base, a jagged chunk of slate, supports connections between spirit, life and earth.

The artist's visual commentary suffused the entire gallery with a playful wit that challenged the viewer to constant readjustment of self-image.

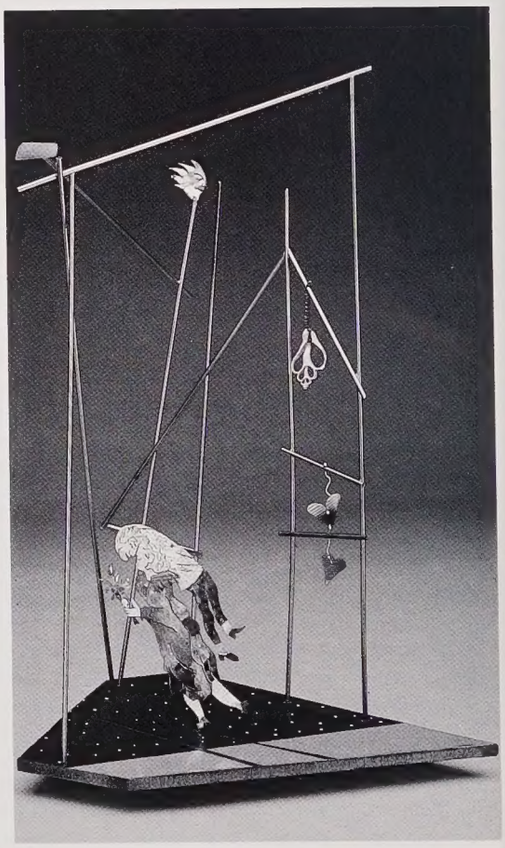
Like Alice, I want to step into the miniature world of *Visitation: Happy Birthday in the Palace*, a translation of Chagall's painting into a colorful silhouette brooch. The charming Giacometti-inspired "palace," in which the transplanted Chagall figures are aliens, is a metaphor for the mind that holds the gift-giving experience.

Trouble in Paradise, two sets and stage concern scale and context; the former is a seven-foot-tall humanoid structure that impels one-to-one interaction; the others, represented by maquettes, are 15-foot high metal tube and wire outline figures through whom the actor pass, as if jewelry is wearing them.

Resonant Aliens was a dramatic and beautiful presentation of Enid Kaplan's multi-dimensional creative expression. I responded to her work because as she exercised and exorcised her aliens, she summoned the aliens resonating in and out of my own mind as well.



Left: Enid Kaplan, *Candomble*, earrings on base, 14k gold, sterling silver, niobium, etched brass, slate, acrylic, coated wire; **below:** *Visitation: Happy Birthday in the Palace*, 14k, sterling, niobium, copper, shell, brass, wood, paint, 1988



Left to right: Tim McCreight, *Egg & Dart Cup*, sterling silver, alabaster, 8″ h., 1988; *Corkscrew*, sterling silver, antler, garnet 4 x 5″, 1988; *Bottle*, sterling, painted ivory, 11″ h. Photos: Lee Rexrode

Re:Visions—Tim McCreight
The Higgins Armory Museum, Worcester, MA
April 23–September 11, 1988
by Curtis K. LaFollette

"Re:Visions" better titled "Gothic Kitsch," is an exhibition of 31 pieces produced by Tim McCreight between 1985 and 1988. The exhibition included small cups, goblets, boxes, utensils, bottles and hand mirrors. These objects, according to the artist, represent a personal response to medieval metalwork. The work seems a natural evolution of the small engraved boxes and pocket knives that he has been developing for several years. There is also evidence of Jack Prip's whimsical, abstract animal brooches of the 60s and Robert van Neumann's use of biomorphic surface decoration.

While there are obvious connections between this body of work and McCreight's earlier efforts, there is also the impression of a self-conscious attempt to redefine the nature and purpose of his imagery. Take for example the *Noah bowl*. The underlying unity of imagery and function that characterized the philosophy of the middle ages is missing. In its place, McCreight has combined the least desirable aspects of medieval craftsmanship with an imitation of naive animal abstraction that defeats a harmonious synthesis. The cartoon-like character of the animals and the limited definition of the chasing tends to trivialize the vessel. These animals should have had the power to form a conceptual base from which content could evolve. Meanwhile, an overly aggressive attack on symmetry seems to visually contradict a reading of Noah's mythical survival. Back in the Middle Ages, visual metaphors would have been conceptually unified in he ornamentation of the entire surface, in a manner consistent with its theme. In this instance, McCreight's tendency to restrict ornamentatory belies his veiled struggle with form, and technique in service to imagery.

In contrast, there is a 1985 goblet which is an outstanding success. It is executed in silver, gold and crystal, with garnet and engraved decoration. It reflects a broad range of medieval influences as well as a hint of 20th-century austerity. The result is a piece with content, suggestive of the mystical reality of Christian ritual, capable of conjuring the deepest religious experience.

Another goblet produced in 1987 is probably more illustrative of the entire exhibition. It, too, is executed in silver and gold, but adorned with hematites and engraving. The engraving is beautifully executed and the various forms and ornament are integrated with subtlety and imagination. However, the interior finish of the cup is rougher than necessary and interfaces with the powerful iconography of the vessel. The feeling persists that unresolved conflict has been created rather than tension within a continuity of ideas.

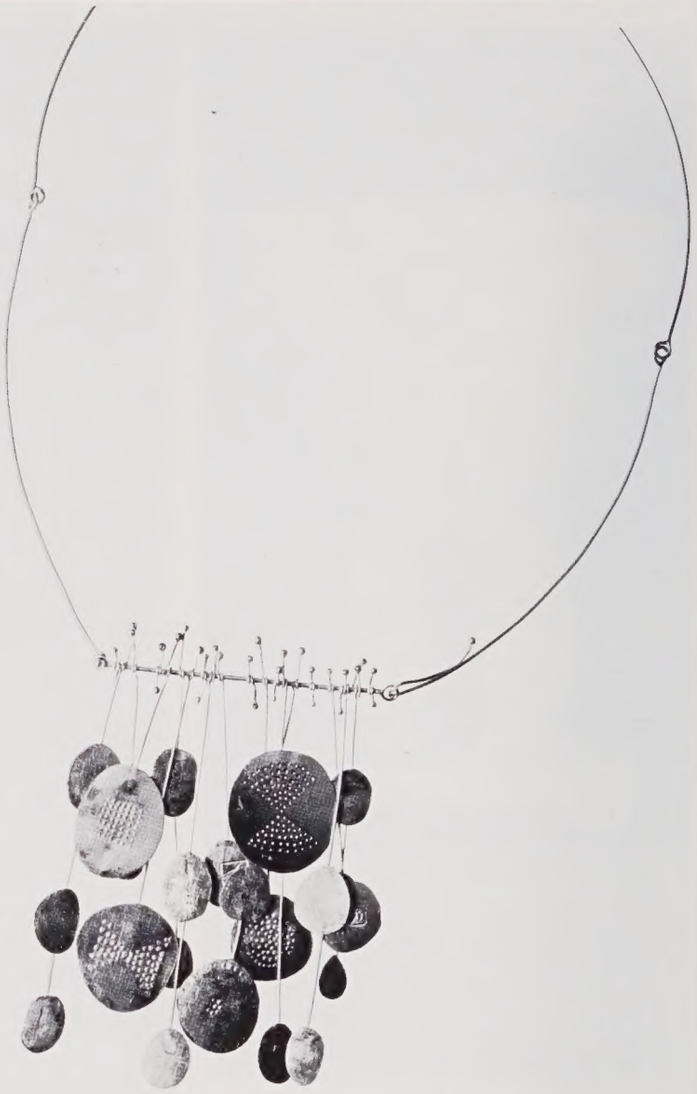
This show presents a series of contradictions. There is excellent work present; but it is outweighed by confused and inappropriate combinations of form, ornament and technique, as well as a general lack of coherent content. It must be noted more positively, that the exhibition reveals numerous insights into the process of developing a new personal imagery. The process is replete with false starts, blind alleys, sudden flashes of brilliance and some unsuccessful combinations.

Bernd Munsteiner's Private Collection
H. Stern Jewelers, New York City
May 24–June 11, 1988
by Deborah Aguado

Munsteiner has a sensitivity to form strongly influenced by his knowledge of gemstones. His stones are so exquisite in quality, color and cut, that to create mere vehicles for them would be sufficient; however, much more happens here. As the originator of the "negative cut," which Munsteiner describes as natures way, he approaches the rough surface of the crystal from the underside; its image transposed in the displacement of light. That the very nature of each mineral is revealed in this way was a discovery Munsteiner made early in his cutting career.

Visual phenomena is what he tracks; he advances into the stone, discovering and amplifying what is already there. By reducing material he maximizes brilliance; he suggests dimension by taking away. The negative cut is an attack on the stone; it is not a facet, not a plan, but a wedge removed.

Contrary to the aims of commercial gemstone cutting (to maximize carat weight), Munsteiner removes material but not arbitrarily, for what he is after is gemstone phenomena, reflection and refraction. His stones superbly



communicate his experience in cutting, his interaction with the material. They are joyous expressions of his spirit as he follows the light, cuts and feels for what he hopes will be there. Looking into one of my favorite tourmalines in this exhibition was like skin diving, into a shaft of brilliant green through alternating currents of indicolite blue. Only Munsteiner knows how to capture this quality.

His *#36, Natural Movement*, a sculpture of smoky quartz, 2535 carats, had a crystalline outer surface, which was polished to reveal an unusually dense, distorted pattern, as if it was under water. His sculptures are magnificent as studies of pure form; yet, they are so much more when you consider the material from which they are made.

Hermann Jünger: Jewelry after 1945
June 26—August 21, Germanisches Nationalmuseum Nürnberg
September 15—October 30, Museum für Kunsthandwerk, Frankfurt
November 10, 1988—January 22, 1989, Museum für Kunst und Gewerbe, Hamburg
February 18—April 9, 1989, Schmuckmuseum, Pforzheim by Joke van Ommen

The first impression of this retrospective, occasioned by Jünger's 60th birthday, is one of shimmering gold ornaments, that seem to belong to undiscovered medieval cultures, mythical kingdoms and the faraway places of our imagination. There are associations with reliquaries and ancient regalia in the pieces covered with precious stones, but others show connections with witchcraft, amulets and voodoo. To understand these powers we will have to enter into the world of our fantasy and imagination, of feelings and intuition.

The very personal and emotional aspects of adornment form a connecting thread throughout Jünger's work. And although many pieces are made in gold and even covered with precious and semiprecious stones, they are never ostentatious. They never flaunt materials values. Their value lies deeper, in personal relationships—in the intimate relationship between the maker, the jewelry and the wearer.

Jünger's work is strongly rooted in the tradition of the goldsmith's craft. It is painterly, nature-inspired and romantic. Drawing, in many cases, is a starting point for making the work.

The exhibition clearly distinguishes Jünger's stylistic periods. The earliest work, from the 50s is mostly amorphous shapes, cabochon settings and an emphasis on surface treatment. The first "tribal," ritualistic pieces were made at this time, and also the earliest stone studded pieces.

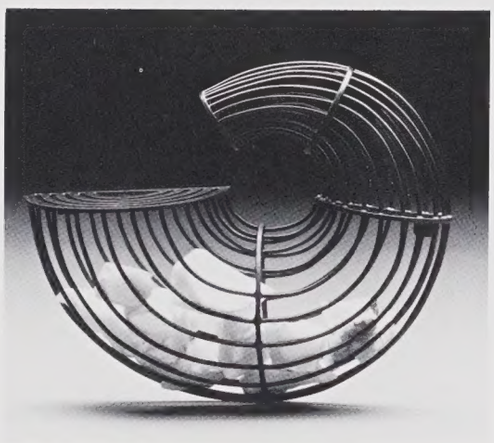
In the 60s the forms become simpler, more compact and geometric. There is an emphasis on enamel; the use of color becomes careful and subtle.

The 70s are a time of liberation and great freedom of expression. The "row-series" was created with round or oval pins, studded with rows of little irregular dots in many varieties and in many different materials, from enamel to granulation.

The latest work in the exhibit, dating from the last few years shows the sure hand of the master. The forms are bold and without hesitation. Older themes are used and played with in new and expressive ways.

The exhibition is accompanied by a complete 192 page catalog (140 photographs, 73 in color), available from VO Galerie, Washington, DC (202-293-0249) for $25.00, plus shipping. The catalog is in German, with an accompanying English translation.

Far right: Joe Wood, *Black Brooch with Shell*, brass, black nickel plate, nylon, shell 2¼ x 2¼ x ½"; Joe Wood, *Spiral Cage Brooch*, brass, stainless steel, black nickel plate, alabaster, 2½ x 3¼ x ¾"; **left:** Beverly Penn, *Whisk Away the Notion*, brooch, silver, nickel, 14k gold, 6½ x 1", 1988; **opposite page: left;** Bernd Munsteiner, freeform cut gemstone; **right;** Hermann Junger, *Neckpiece*, gold, 70 x 55mm, 1957. Photos: Ernst Junger



Joe Wood, Beverly Penn
August 1–31, 1988
Quadrum Gallery, Chestnut Hill, MA
by Claire Sanford

The work of Beverly Penn and Joe Wood is markedly different but they share a desire to explore jewelry for its sculptural possibilities. Each compels the wearer to think about what is placed on the body or held in the hand.

Wood's current work follows past concerns by focusing on the unadorned appeal of organic materials so as to "demonstrate and celebrate the dynamic interplay of basic material, space and structure." There is an inventiveness and elegance to his jewelry, as seen in chain designs that articulate more gracefully than their rigid lines suggest. One series of brooches involves small openwork cages that contain rough fragments of white alabaster. Another series sets a single shell into an open frame held tenuously in place by thin black threads. Intended to be the reinterpretation of what is often associated with kitsch or tourist-type jewelry, in this setting the shell transcends the commonplace is seen simply for its intrinsic beauty. The logarithmic spiral of the shell illustrates natural harmony and, like drawings by Da Vinci that diagram perfect human proportion, Wood's jewelry explores the relationship between an organic form and a system of order and measure. He is aware of how we exist in a world that imposes geometry on us, and his jewelry both refers to and makes use of the tension occurring at that point of convergence.

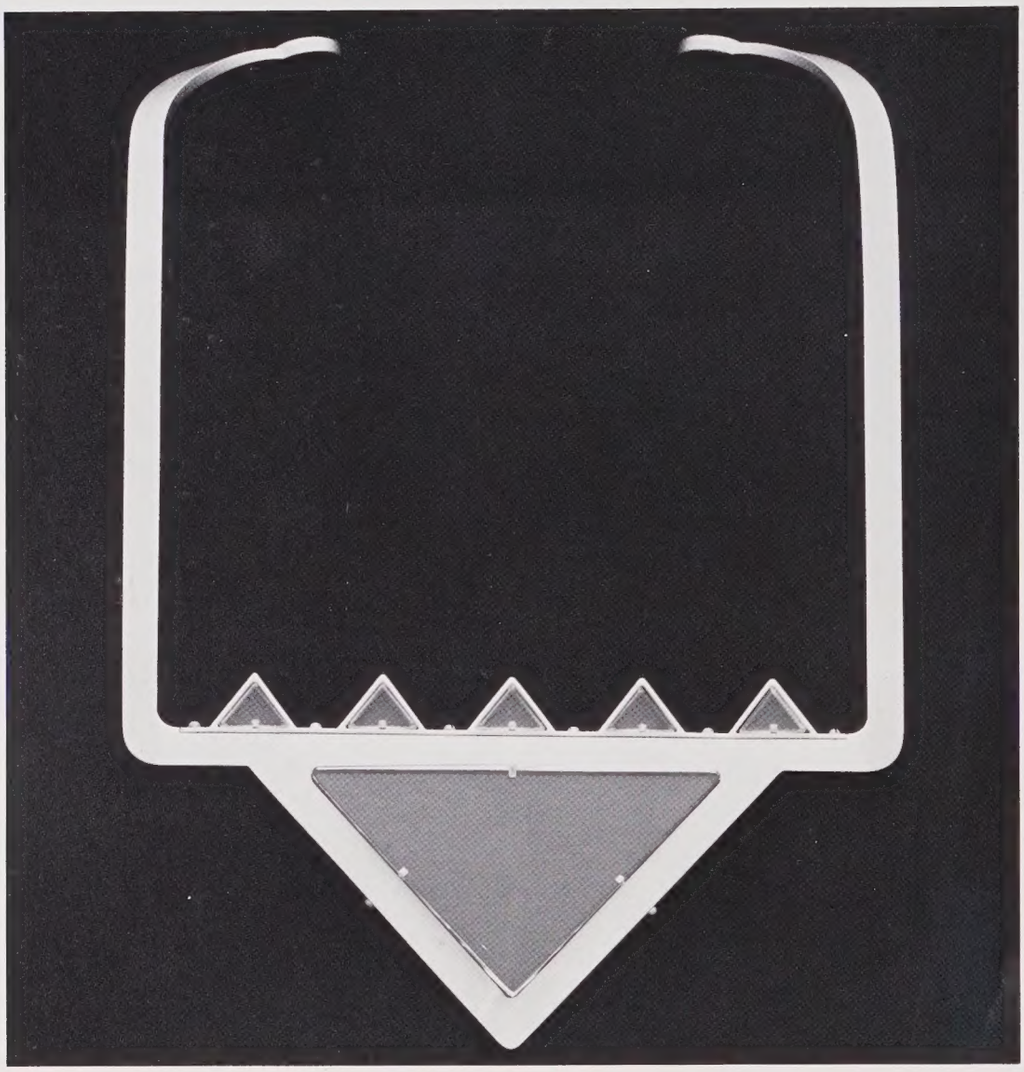
Wood creates work that appears to be delivered out of perfection with undeviating attention paid to precise, meticulous craftsmanship and reductive formality. It is clear that perfection and control are primary concerns, not just of technical perfection for its own sake but for the purity and potency that such work embodies.

The jewelry of Beverly Penn is forceful as well as delicate, created by a careful eye and balanced in a way that can't be arrived at through symmetry. The strength of this work seems to lie in its contradictions. Her shapes originate from "shields, armor, tools and weapons" but the forms and colors have a sensuous quality that is decidedly feminine. Like Wood, Penn works in series, using the repetition of details to tie the pieces together. In one series, a gently domed disk seems to be both shield and breastlike. Small, rounded spikes interrupt the surface of the metal,, sometimes arranged in geometric patterns but usually just emerging as random whiskers. Details hold much of the vitality of this work, using variations in line and discrete markings to draw the eye across a surface or around an edge.

Penn's jewelry is oversized without being aggressive. The size confronts the wearer with how and where to place it on the body but its presence is not imposing. The pieces cling to or travel across the body in sympathy to the human form and have a definite delicacy which seems a challenge to their scale. Several pieces make reference to brushes, using stiffly kinked wires or comblike termination points to reiterate the file-textured finish and spiny elements. Because of the consistent sensitivity of the organic lines and surfaces throughout Penn's work, the tense mechanical wires seem severe and out of context. Color appears as a muted skin stretched over the pregnant forms. The metal is either dead white or warm olive-brown and in a few pieces, elongated elements of matt opaque enamel add a monochromatic stroke of primary color. Looking at the enameled pieces in particular, Penn reveals an honest influence from her teacher, Jamie Bennett, in choice of enamel surface, edge treatment and silhouette. Influence is often a charged term, usually taken negatively, but it is not meant as such, and merely extends a deeper understanding of the work.

Penn relates her jewelry to weapons or implements and describes the pieces as being talismanic or charmlike. The intimate scale makes them so, but they lack the communicative power of a defined symbology. As pieces of jewelry they are striking, evocative and enigmatic. As objects they seem less like weapons and more like ancient tools used to apply paints and powders for ritualistic self-adornment. As forms, they are sensual and alluring, with even the long, slender brooches carrying an explicitly feminine quality.

It was unfortunate that this exhibition was not given more private space within the gallery. The pieces were crowded into Quadrum's ornate display area, which did little to support the individualism of Wood and Penn's work. In displaying jewelry of this nature, the space around the pieces has increased bearing on how the work is accepted and understood. On



Left: Linda MacNeil, *Neckpiece*, gold-plated brass, tint-etched glass, green, lavender, 1988. Photo: Eric Mitchell; **opposite page:** Rebekah Laskin, *Construction* brooch, enamel on copper, wood, plexiglass, 2½ x 2½".

the other hand, Quadrum is to be commended for its desire to display progressive and unusual work, given the commercial nature of the gallery's location.

Linda MacNeil
Helen Drutt Gallery, Philadelphia, PA
May 4–June 18, 1988
by Eleni Cocordas

If Linda MacNeil's recent exhibition had been given a special title, it would have been "Transpositions." Common to the entire group were the consummate craftsmanship, the keenly intelligent and joyful use of color and bold handling of geometric forms. But this show also indicated a reordering of their balance in the work, a shift in thinking that was played up by the gallery installation, separating the new work from the old.

The earlier pieces are conventional assemblies of finely cut and polished glass (or, in one case, granite) beads in repeat patterns, densely packed and rhythmically altered by smaller gold or silver beads and joinery. The emphasis is on the dramatic shape; the beads and metalwork, however exquisite in decorative and/or functional detail, remain quietly in the background.

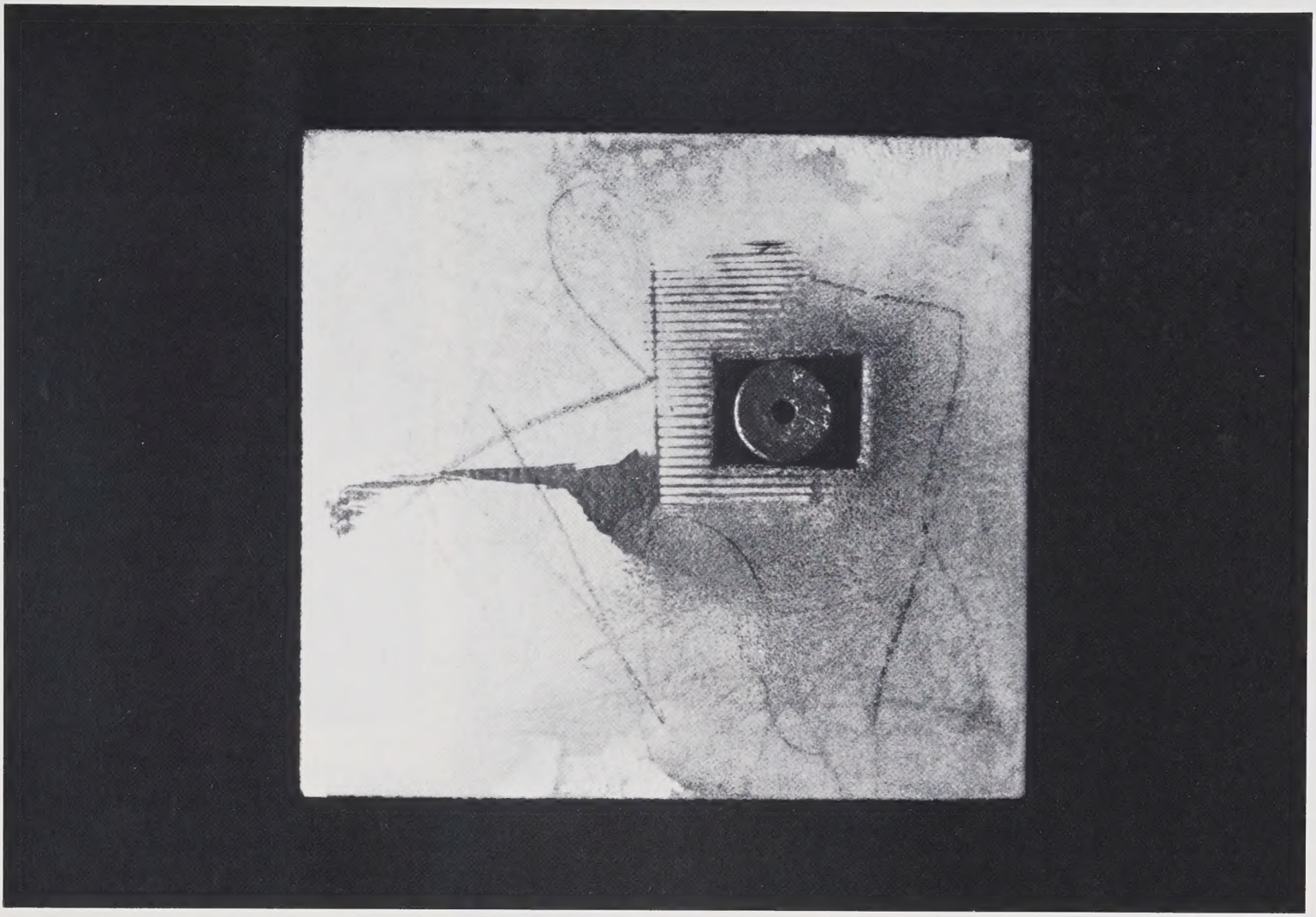
Metal, meanwhile, is everything in the new work, or so it seems with a first look at this suite of gold-plated brass works. Its role has become vastly expanded, both iconically and structurally, in flat, planer circular collars or triangular torques marked by curvilinear grace. Brought to the fore, the metal becomes important as a brilliant primary color, as well as introducing the glass, which now appears refined as a unique element in the work. Actually, in this turnabout, a kind of alchemy has transformed—elevated—the glass to the status of well-defined gems.

I should note that a 1988 work, one of black, white and yellow glass beads with 14 karat gold, adheres to earlier themes. And, ironically, the earliest piece (1984) shows evidence of the new direction. Composed of pale, transparently colored glass and sterling silver, it anticipates the more architectural nature of the new work with its extended metal frame and murky glass colorations. In its imagery, one can see the broad outline and flattened sweep of the new, plated, circular collar with citron-yellow glass planes.

An ideal synthesis of both approaches, in a new set of neckpiece, bracelet and earrings, shows metal and glass materializing in harmony. The gold-plated brass, circular in shape and triply striated, carries individually set glass cubes of super-saturated and subtle colors, chosen with the greatest of care. The earrings, most diminutive of all, reflect on occasional humor in MacNeil's work. These earrings seem like a reference to her collaborations with artist/husband Dan Dailey. They have an active anthropomorphic and animistic quality, which, in their humor, bring out the "pop" of the earlier bead work and make them seem saccharine alongside the new jewelry.

Metal and glass are both MacNeil's media and, I suspect, will be subject to a varying balance of attentions and intentions in her jewelry over time. Their transpositions in this exhibition, however, demonstrate moves from funk to luxe, from sport to elegance, from an irreverence to a more seriousness of purpose—all without the loss of an elan that is quintessentially hers. It's still a coherent body of jewelry. But the newest works suggest objects in their own right as well as ornament for the human form.

I saw some visual connections between MacNeil's new work and Minoan material culture of thousands of years back. It seems "La Parisienne," the noblewoman depicted in one of the well-known frescoes found at the Palace of Knossos, would have worn jewelry like this: luxurious jewelry of bright and gold and other clearly delineated, intense colors and basic shapes, altogether bold in their decorative impulse and imagery while matched, at the same time, by restraint. With these progressive and opulent recombinations, Linda MacNeil's new work is, simply put, dazzling.



Rebekah Laskin
VO Galerie, Washington, D.C.
June 2–30, 1988
by Vanessa S. Lynn

When Rebekah Laskin assembles a body of new work, her logic is refreshingly clear. This is not to say she is transparent or simplistic; far from it. It is just that Laskin is secure enough to reveal the stages through which she has passed on the way to gaining command of a difficult idea. It makes for an illuminating presentation. In these pieces, Laskin has, for the first time, pierced her painterly surface. Instead of cutting out, she has cut right into the surface, creating a slit or window.

The exhibition unfolds with a collection of seven arrowhead brooches. The shapes are organic and the Japanese-inspired surfaces are awash with subtle tonal changes that allude to the crusty effluvium often enshrouding buried artifacts.

The critical juncture in her conceptual process lies in a group of eight pins with Laskin's first surface penetrations. Linear slits are controlled and highly calculated. They are studies in succinctness, the Zen search for the "rightness" of each element. Compared to the familiar Laskin surface, the color is unusually simple and opaque. It is the figure/ground relationship that she wants to investigate. A long, narrow triangle and a thin, linear rectangle are cut side by side into a circular, bluish field. The blue is most intense in the center, where these openings are placed. Running diagonally over and through the upper left segment of the cuts is a very narrow strip of pink. Counterpointing this directional thrust is a square of pink at the lower right of the circle and the outline of an unfinished small pink square bleeding off the upper left of the composition. The special success of this piece stems from the interplay of the illusory (pink slash) and actual surface piercing.

If these pieces seem like preliminary studies, the subsequent group of eight enameled constructions is the culminating achievement. The plexiglass support that invisibly backed the copper plane of the preceding works is now expressed by the surface copper sheet, which is manipulated down and around the plastic's edge. It is only an eighth of an inch in depth but it immediately transforms the object into a box. When the artist then cuts a single, off-centered window into each structure, framing it out from behind, she creates a new dimension. Each aperture is filled—with perhaps coiled copper wire, screening or a piece of etched steel—creating a "sous-relief," where the back is raised from under the surface. These apertures seem to be metaphors for the portals of mind through which Laskin herself has passed. There is a new expressionism as colors effortlessly float and hover on one surface, only to be charged by Twombly-like markings.

Perhaps the architectonic nature of the structure is responsible for the reading of the surfaces as a collection of shimmering, miragelike walls. In one, the textural density that might be created by years of exposure and neglect—the beauty of urban decay—seems miraculously sealed within the surface. The window appears like the goddess-bearing niche of a Toltec pyramid. These surfaces seem to protect the secrets of past civilizations.

The seven of the eight works, the artist has succeeded in making the window an integral embodiment or enhancement of the surface. In only one, an exquisite gestural canvas, does the window actually halt the flow of surface energy in this densely beautiful composite of blacks, pale blues and burnt oranges.

It should be noted that these pieces remain unframed. In a sense, framing would have belittled these statements, effectively confining them to the space they inhabit. They grow larger for being unframed, and the viewer, too, grows for the experience.

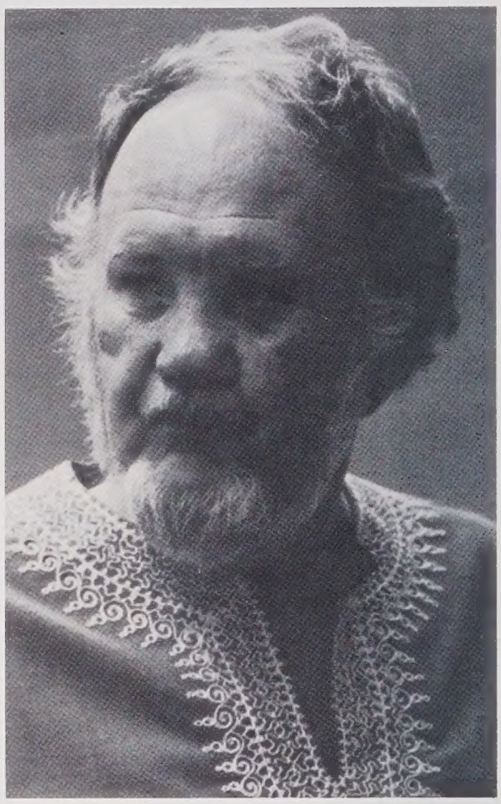
IN MEMORIAM

Joke van Ommen, 1948–1988
The world of contemporary jewelry has lost a courageous champion and much-loved friend. On October 23, Joke van Ommen, Dutch-born jewelry designer and founder/director of VO Galerie in Washington, D.C., died in an automobile accident near her home in Accokeek, Maryland.

In 1984, with a Washington colleague, Joke opened the VO Galerie to show the innovative work flowing from the European jewelry movement of the late 1960s and 70s—work that had had little exposure and even less commercial acceptance in the United States. The gallery embodied her fundamental philosophy of jewelry as an art form—her conviction that it must relate immediately to body and garment and should express the wearer's individuality. To her, jewelry's traditional function of displaying wealth and status was uninteresting, even boring. Above all, she valued originality, wit, elegance, the clever concept, the sensitive line. Materials were important only as they served these ends.

VO Galerie rested on her firm, almost stubborn belief that the artistic merit and historical importance of the jewelry she showed would ultimately attract public appreciation and acceptance. To test her conviction, she sacrificed her own work, which had already been shown widely in Europe and had won design awards and had been exhibited in this country, and gave herself to this venture with boundless energy, optimism and tenacity. Her legacy is VO's success: it has earned international respect and has attracted a growing appreciation and patronage here for the work of her artists.

VO Galerie, however, embodies much more about Joke than her beliefs concerning jewelry. It reflects her integrity and high ideals, her intelligence, her style and her courage. Those who loved and admired her—and there are so very many of us—will remember these qualities and hope to emulate them. We will sorely miss her warmth, her humor and her friendship.
—Roger Kuhn



Robert "Monty" Montgomery, 1924–1988
It is with great sadness and a deep sense of loss that I announce the passing of Robert K. Montgomery on August 31, 1988. All who knew Monty were touched by his humanity, his generosity and his courage. He was, above all, a hero; and our world is richer for having known him. The devastating injuries that Monty suffered in the second World War had a profound effect upon his life and forever resolved his commitment to the spirit of creativity and the development of young artists. To watch him with a class was to watch him at his best. He overwhelmed us all with his energy and his openness. He never taught by formula but instead created an environment in which ideas were shaped freely; his continual encouragement turned impossibilities into possibilities.

Among his former students are artists of great reputation and influence, and while each acknowledges receiving something unique from his or her experience, all share the same fierce loyalty and love for him because he literally gave his life, piece by piece, to each and every one. Throughout his career, Monty produced work of exceptional elegance and vigor, which quickly established him as a silversmith of international reputation. However, he steadfastly dismissed any praise of his accomplishments while exalting those of his students.

Monty taught several years at the University of Kansas before establishing the program in metalry at Indiana State University in 1964. He remained one of the ISU's most distinguished professors until his death at age 64. We are deeply indebted to Monty for his vital contributon to the genesis of contemporary American metalsmithing and, as a friend, we will miss him dearly.
—David Peterson

LETTERS

Dear Editor:
In reference to the article written by Bruce Metcalf, "Proposing a Burden for Jewelry (Summer 1988), I with great fervency agree with Metcalf's viewpoint. Limiting jewelry to just "wearability, beauty, salability" limits one's own creativity. This view is not only myopic but also categorical. Putting jewelry in a purely design and functional mode keeps it in a second-fiddle light, which it does not warrant. Jewelry affects the viewer/wearer visually, mentally and physically. Why not then, as in Metcalf's work and many others, emotionally? There are many manifestations of Art. It is not limiting or limited. It is also for society and not for bank vaults.
—**Carl Barnett**

Dear Editor:
Thank you to Bruce Metcalf for his essay "Proposing a Burden for Jewelry," where he calls for a more concerted investigation of new ideas or "meaning' in jewelry, in addition to the familiar exploration of wearability and elegance. He explains cogently that African body adornment is rendered powerful by its association with community ceremony or ritual, in addition to the visual strength communicated by its superb design and use of materials.

Metcalf recounts the disapproving and even hostile reaction to his presentation at a recent SNAG conference. My experience leads me to believe that the adverse response to Metcalf's ideas is not specifically American. Last May I witnessed a similar reaction among Dutch jewelry artists and students when I delivered a slide presentation on "Elements of Collage, Assemblage and Found Objects in Contemporary American Art and Art Jewelry" at the Art Academy in Utrecht and at the Rietveld Art Academy in Amsterdam. My presentation first surveyed historical developments in 20th-century painting and sculpture that pertained to the theme and then continued an investigation of contemporary sculpture, painting and jewelry. I made a point of introducing each slide in terms of the artist's intention in creating the work, often quoting the artist directly. Dutch reception to the contemporary jewelry was mixed. Although some participants commented positively about the ingenuity, intelligence and sense of humor of much of the work, others responded with criticism. Referring to American jewelers who attempt to communicate intellectual ideas or personal feelings in addition to good design, students at both academies asked the question, "Why do they bother to make jewelry? Why don't they simply make art to hang on the wall?" One student commented critically that much of the jewelry presented could not be appreciated on purely visual terms and could not stand on its own without an accompanying explanation. Reacting to the fact that some jewelers had assigned titles to their jewelry, one teacher pronounced that such a practice would not be found in Europe where it would be regarded as "pretentious."

To return to Metcalf's article, he asks the question that if Africans with no training can infuse their jewelry with so much meaning, why can't American jewelers "with all our training and access to vast amoung of information" do the same? My answer is, in part, that we overemphasize technique in the training process. Jewelry students become enamored of technique for its own sake rather than valuing it as a vehicle to express their feelings about psychology, politics, religion, ecology, etc. Moreover, I suspect that many jewelry students are not thoroughly knowledgeable of art history and, particularly, that of the 20th century. To be aware of 20th-century art means to be familiar with major themes of this century. As Neal Benezra pointed out in the October 19, 1986 issue of *The New York Times* on the occasion of the opening of the American Craft Museum in New York, "Crucial to the canon of modernism was the overthrow of artistic classifications based on medium or material." After citing Picasso and Duchamp as modern artists who elevated the most mundane objects to the status of art, he goes on to state, "From its earliest inception, modernism valued imagination over dexterity and took a very dim view of craftsmanship for its own sake."

Despite the fact that we jewelers create functional objects, I think it is unwise to stress fine workmanship at the expense of meaning. Moreover, it is provincial and narrow to divorce ourselves from the dominant art-intellectual currents of our era. When Bruce Metcalf asks for greater consideration of meaning in jewelry, he is asking for a return to ancient ideas of non-Western primal cultures as well as for a leap forward from our "fin de siecle" mentality into that of the 21st century. If the major current of art-making in this century has been the supremacy of the concept over craftsmanship, then it is time for craft artists, including jewelers, to more vigorously tap the resevoirs of our "imaginative intellects."
—**Robin Ives**

INDEX

Metalsmith
Index to issues 7/1, 1987–8/2, 1988

Compiled by
Joanne Polster

Abbreviations are as follows: *il* denotes illustrations and text; *illus* denotes illustration only; *por* indicates photograph of the artist; *exh* or *bk rev* indicates exhibition or book review; *Su, F, W, Sp* indicate Summer, Fall, Winter or Spring issues respectively. An asterisk indicates major articles or reviews.

ABELSON, Mort Jewelers of American trade show. 8/1:49 W88
ACKERMAN, Ann rev. 7/2:4, 33 Sp87 (1il)
ADELL, Carrie *exh rev 8/2:49 Sp88 (1il); Anne Krohn Graham: new age totems: Elaine Potter Gallery, San Francisco, CA 7/4:54 F87 (1il); William Harper: Susan Cummins Gallery, Mill Valley, CA. 7/4:54-5 F87 (1il)
ADDISON, Frann *exh rev 7/3:33. 34 Su87 (1il)
ALAIA, Azzedine 7/2:12 Sp87
ALDERETE, Mark 7/2:33 Sp87
ALUMINUM, Anodized Heat-induced web texture on anodized aluminum. Chuck Evans. 8/1:40-41 W88 (7ils; 1 diag)
AMERICAN Craft Council Letters to the editor: reply to *Craft Today: Poetry of the Physical*, exhibition review by Michael Dunas (7/3:48 Su87) 7/4:47 F87 Reply by Michael Dunas 7/4:47 F87; Letters to the editor: reply to William Grenewald (7/3:48 Su87) by Curtis K. LaFollette. 8/1:42 W88; 7/3:48-9 Su 87
AMOS, Catherine Illus: Colors of an old house, enamel. 7/1:51 W87
AMSTERDAM—Galleries See: Galerie Ra
ANDERSON, Albert A. Jr. Metalsmiths of the Midwest: Pennsylvania State University, University Park. 7/3:56-7 Su87; (5ils)
ANDERSON, Jackie exh rev 7/1:46 W87
ANDERSON, Kristin Illus: Moon ripple, necklace, silver, enamel, moonstone. 7/2:28 Sp87
ANODIZED aluminum See: Aluminum, Anodized
APPENZELLER, Hans Illus: Demitasse spoons, sterling silver. 8/1:26 W88
ARCHITECTS See also: Individual architects, e.g., Frank Gehry
ARCHITECTS as jewelry designers *8/1:10 W88 (1il)
ARENTZEN, Glenda Glenda's tree jewelry. 7/1:64 W87 (7ils)
ARIMOTO, Nobuo exh rev 7/3:49 Su 87
ARONSON, David *exh rev 7/3:34, 35 Su 87 (1il)
ARRITT, Yvonne A camel is a horse designed by a committee. 7/2:8 Sp87
ARTISTS' writings Artists who write. Alfred Werner. 8/2:10 Sp88
ASANO, Yoshiyuki Illus: Vase 7/2:40 Sp87

BAILEY, Henry Turner—Influence (Kenneth Bates) 8/2:30 Sp88
BAILLIE, Brooke Illus: Brooch, patinated brass, paint. 8/1:46 W88
BALDRIDGE, Mark Kenneth Bates, dean of American enameling. 8/2:3, 28-33 Sp88 (15ils)
BAKKER, Gijs *7/1:34-7 W87 (11ils)
BANNER, Michael and Maureen exh rev 7/2:57 Sp87
BANYAS, Martha *exh rev 7/2:16, 17 Sp87 (1il); exh rev 8/1:48 W88
BARKER, James *exh rev 7/3:51 Su87 (1il); exh rev 7/2:54 Sp87
BARNES, Philip Illus: Bee box, enamel. 7/1:51 W87
BARRY, Dalene Enamels '87: Plum Gallery, Kensington, MD. 7/4:52 F87 (4ils); Komelia Hongja Okim: Plum Gallery, Kensington, MD. 7/3:55 Su87 (1il)
BARTHES, Roland Quoted 7/2:12 Sp87
BATES, Kenneth *8/2:3, 28-33 Sp88 (15ils)
BAUHAUS The Bauhaus metal workshop 1919-1927. Deborah Norton. 7/1:40-45 W87 (9ils)
BECKEN, Tove exh rev 7/2:48, 49 Sp87 (1il)
BEENE, Geoffrey (Psychological aspects of fashion) 7/4:8 F87
BEHRENS, Millie exh rev 7/2:48 Sp87
BEN-JACOV, NoAm rev 7/2:32, 33 Sp87 (1il)
BENNETT, Jamie 7/2:4 Sp87; exh rev 7/2:50 Sp87 (1il); exh rev 7/3:52 Su87; exh rev 8/1:48 W88; Quoted. 7/4:48 F87
BERBÉE, Claudie Illus: Artist with armpiece and textile. 7/1:38 W87
BERMAN, Hariete Estel Illus: Everready working woman, copper, brass, nickel. 7/2:23 Sp87; Illus: Kitsch in art, social realism, metal, painted, plated. 8/1:14 W88
BERNSTEIN, Bernard The Jewish ceremonial object: a contemporary history. 7/3:30-37 Su87 (8ils); Letters to the editor. 8/1:42 W88; Moshe Zabari: The Jewish Museum, New York City. 7/1:47 W87
BERTOIA, Harry *7/3:3, 22-9 Su87 (15ils, por)
BEZALEL School of Arts and Crafts, Jerusalem 7/3:31 Su87
BLAUER, Ettagale Soul searching at 7000'. 7/1:8 W87
BLAVARP, Liv exh rev 7/2:48 Sp87 (1il)
BODINE, Sarah Conversation. 8/1:4 W88; Creative imagination-underdeveloped resource. 7/2:4 Sp87; Post-modern criticism. 8/2:4 Sp88; Nature of materials. 7/3:4 Su87; Pin swap. 7/4:4 F87 (1il); Symposium speaker. 8/2:53 Sp88
BOIN, Whitney Illus: Necklace, gold, hematite. 7/2:46 Sp87
BONGARD, Christine exh rev 7/2:48 Sp87
BONNER, Jonathan exh rev 7/2:50 Sp87 (1il)
BOOK reviews Art aurea (jewelry periodical). Michael Dunas. 8/2:54 Sp88
BOOK reviews The eloquent object by Tom and Marcia Manhart. Michael Dunas. 8/2:55 Sp88; McCreight, Tim. Practical casting: a studio reference. Alan Revere. 7/1:51 W87; Ogden, Jack. Jewellery of the ancient world. Tim McCreight. 7/1:51 W87; Proddow, Penny and Debra Healy. American jewelry: glamour and tradition. Stanley Lechtzin. 8/2:54 Sp88
BOWLEN, Nord Illus: Contrast pattern flatware, sterling silver, Zytel nylon. 8/1:25 W88
BRADY, Ron exh rev 7/4:48 F87
BRANDEWIE, Christina Baitz exh rev 7/4:48 F87
BRANDT, Marianne *7/1:40-43 W87 (5ils)
BRASWELL, Celia exh rev 7/4:52 F87 (1il)
BRAY, Hazel Florence Resnikoff: probing the potential of a new esthetic. 7/4:14-19 F87 (15ils)
BRONGER, Sigurd exh rev 7/2:48 Sp87
BUCK, Charlie exh rev 7/2:54 Sp87 (1il)
BUNGERZ, Karl Symposium speaker 8/2:53 Sp88
BUSCH, Akiko Twice gifted: The Gallery at Workbench, New York City. 7/2:50 Sp87 (3ils)
BUSHELL, Dana Illus: A ghost in our sitting room, enamel on copper. 8/1:18 W88
BUSINESS practice Thoughts on the contemporary American custom goldsmith. Vincent Ferrini. 8/2:34-9 Sp88 (5ils)
BUSZKIEWICZ, Kathy *exh rev 7/2:21, 22 Sp87 (2ils)
BUTLER, Catherine *exh rev 7/3:53 Su87 (1il)
BUTLER, Charles Thomas Excerpt from exhibition catalog. 7/2:15 Sp87
BUTT, Harlan W. A metalsmith's guide to Japan: Kyoto: introduction. 7/2:40-41 Sp87 (2ils); East meets west. 7/2:6 Sp87 (6ils)

CAGE, John Interview 8/1:4 W88
CAHANER, Orna exh rev 7/3:49 Su87
CAREERS *7/2:10 Sp87
CARNEGIE-Mellon University-Study & teaching *7/1:6 W87
CARTER, James exh rev 7/4:52 F87 (1il)
CASTING Practical casting: a studio reference by Tim McCreight (bk rev). Alan Revere. 7/1:51 W87
CETLIN, Cynthia exh rev 7/3:54 Su87
CHADOUR, Anna Beatriz Die kugel-glas & metall: Gesellschaft fur Goldschmiedekunst, Hanau. 7/1:50 W87; Eighth European silver-triennale: Deutsches Goldschmeidehaus, Hanau. 7/1/:50 W87
CHAN, Kai *7/4:3, 40-43 F87 (8ils); exh rev 7/1:46 W87
CHANG, Missy 7/2:33 Sp87
CHASE, Debra *exh rev 7/4:50 F87

CHAYAT, Maxwell 7/3:32 Su87
CHRISTMAS tree ornaments Glenda's tree jewelry. 7/1:64 W87 (7ils)
CHUNG, Haesun *exh rev 7/3:51 Su87 (1il)
CHURCH, Sharon Illus: Tree ornament 7/1:64 W87; Projects of exploration: student work: project 2. 7/2:32-5 Sp87 (6ils); Student design project 7/2:4 Sp87
CHWAE, Agnes exh rev 7/1:49 W87
CLARK, Bruce Illus: Noh series benchpin-snowy leaves, steel, silver, gold. 7/3:47 Su87; Damascening: woven inlay: contemporary application of an ancient technique. 7/3:44-7 Su87 (16ils)
CLARK, Garth Conference speaker. 8/1:43 W88
CLARK, Susan rev 7/2:32, 33 Sp87 (1il)
CLASBY, Daniel *exh rev 8/2:51-2 Sp88 (1il)
CLAVETTE, Brigette exh rev 8/1:45 W88
CLEMENTS, Joyce Daniel Clasby/Daniel Jocz: Elaine Potter Gallery, San Francisco, CA. 8/2:51-2 Sp88 (2ils)
CLEVELAND Institute of Art—Study & teaching *7/1:6 W87
CLOTHING as theme Fashioned in metal: Debra Chase: National Ornamental Metal Museum, Memphis, TN. (exh rev) Linda Lindeen Raiteri. 7/4:50 F87 (1il)
COHN, Holly Illus: Blue prospects taking leave, bronze, paint. 7/2:20 Sp 87 (2ils: detail and full view)
COLLABORATION—Exhibitions Allessandro Mendini/Sinya Okayama 7/3:58 Su87 (2ils; 5 drwgs); Twice gifted: The Gallery at Workbench: New York City. Akiko Busch. 7/2:50 Sp87 (3ils)
CONVERSATION Editorial. Sarah Bodine. 8/1:4 W88
CORY, Ken *8/2:14-21 Sp88 (12ils; cov il)
COSTUME jewelry Fads and fallacies. A. Stiletto. 7/3:10 Su87 (2ils)
COUTO, Marianne rev 7/2:32, 33 Sp87 (1il)
CRAFT philosophy—Symposia See also: University of Akron—Symposium
CRAFT, Jan exh rev 7/3:54 Su87
CRONINGER, Cara exh rev 8/1:47 W88
CROSSNOE, Thomas exh rev 7/2:57 Sp87
CRUMP, Betsy exh rev 7/4:52 F87; illus: New Mexico mourning pin #9, enamel, gold. 7/4:8 F87
CYBERNETIC jewelry Data workshop/Cybernetic jewelry: a systems approach. Vernon Reed. 7/1:30-33. (3 diags; 2ils; 4 studio and equipment ils; biblio; source list)

D'AGOSTINO, Lisa exh rev 7/3:56 Su87
DALE, Julie Schaler Symposium speaker. 8/1:52 W88
DALI, Salvador Artists who write. Alfred Werner. 8/2:10 Sp88
DAMASCENING—Technique Damascening: woven inlay: contemporary applications of an ancient technique. Bruce Clark. 7/3:44-7 Su87 (16ils)
DAMASCUS steel See also: Pattern welding
DASH, Janet *exh rev 7/3:34, 35 Su87 (1il)
DAVIDSON, Jaclyn *exh rev 7/4:51 F87 (4ils)
DAVIDSON, Valerie Illus: Brooch, gold, sterling silver, copper 8/1:45 W88
DAVIS, Robert Illus: Rockaway pattern flatware, sterling silver, lapis lazuli. 8/1:26 W88
DEKKERS, Ad—Influence (Gijs Bakker) 7/1:35 W87
DELL, Christian 7/1:41, 42 W87 (1il)
den BESTEN, Liesbeth Rah, Rah. . . Ra Gijs Boom Bakker. 7/1:34-7 W87 (11ils)
DENSLOW, W.W. illus: Tin man gets a heart. 8/2:24 Sp88
De PATTA, Margaret—Influence (Florence Resnikoff) 7/4:15 F87
De Paul, Christina exh rev 7/2:23 Sp87; Illus: She wears her insides out, paper, wood, metal. 8/1:21 W88; Symposium speaker. 8/2:53 Sp88; Kazuma Oshita: the art of metal hammering: Alexander F. Milliken, New York City. 8/2:50 Sp88 (2ils)
DEREN, Ed exh rev 8/1:48 W88
DERREZ, Paul *7/1:28-9 W87 (por); exh rev 7/3:49 Su87
DESIGNERS Recent sightings. Bruce Metcalf. 7/2:10 Sp87 (1il)
DEUTSCHER WERKBUND 7/1:40 W87
de WOLF, Lam *exh rev 8/1:49-50 W88 (1il)
DICKEY, Mary exh rev 7/1:49 W87 (1il)
DIDUR, David exh rev 7/1:46 W87
DOBLIN, Jay 7/2:4 Sp87
DRUTT, Helen Williams Commitment and control: a collaborative dedication to Olaf Skoogfors. 7/1:19 W87 (3 drwgs)
DUNAS, Michael American craft today: poetry of the physical: American Craft Museum, New York City. 7/3:48-9 Su87; Art aurea (jewelry periodical). 8/2:54 Sp88; The eloquent object edited by Tom and Marcia Manhart. 8/2:55 Sp88; Funk art jewelry: Ken Cory and the Pencil Brothers. 8/2:14-21 Sp88 (12ils; cov il); Killing time: the work of Gary Noffke. 7/4:32-9 F87 (12ils; cov il); LAM deWolf: Helen Drutt Gallery, Philadelphia. 8/1:49-50 (1il); The life and times of J. Fred Woell. 7/1:24-9 W87 (16ils; cov il); The modern ache. 7/2:14-23 Sp87; Pavel Opocensky: Helen Drutt Gallery, Philadelphia. 7/1:48 W87; Quoted 7/3:20 Su87; Symposium speaker 8/2:53 Sp88

EBENDORF, Bob exh rev 7/2:50 Sp87
EDUCATION See: Study and Teaching
EGBERT, Diane Illus: Deco I necklace, gold, quartz, onyx. 7/2:46 Sp87
EIDE, Gry exh rev 7/2:48, 49 Sp87 (1il)
ELLSWORTH, David Quoted 7/3:56 Su87
ENAMEL, Gallo-Roman Illus: Disc fibula, champleve enamel, bronze. 7/2:31 Sp87
ENAMEL, Persian Illus: Miniature portrait of a young woman, painted enamel on metal. 7/2:31 Sp87
ENAMEL exhibitions Enamels '87: Plum Gallery, Kensington, MD. Dalene Barry. 7/4:52 F87 (4ils); Masterworks/enamel/87: The Taft Museum, Cincinnati, OH. Karl J. Moehl. 8/1:48 W88 (4ils)
ENAMEL exhibitions—France Eighth biennale internationale: Limoges. Kathryn Regier Gough. 7/1:50-51 W87 (3ils)
ENAMEL exhibitions, Solo See: William Harper 7/4:54-5 F87 (1il) Belle and Roger Kuhn 7/2:51 Sp87 (2ils)
ENAMELING techniques The artist and the furnace: origins, evolution and practice of enameling. Woodrow W. Carpenter. 7/2:28-31 Sp87 (5ils; 4 diags)
ENAMELIST, American See: Bates, Kenneth
EPP, Brenda Bear exh rev 8/1:45 W88 (1il)
EPSTEIN, Cheri exh rev 7/2:54 Sp87 (1il)
ERBSCHLOE, Kelly Illus: Fork and knife. stainless steel, Micarta. 8/1:27 W88
ESTHETICS Art & technics (technique and esthetics). Tim McCreight. 8/1:6 W88 (1il)
EVANS, Chuck exh rev 7/3:56, 57 Su87 (1il)
EVANS, James Fads & fallacies (participatory event) Tim McCreight. 7/4:12 F87 (2ils)
EVANS, Chuck Heat-induced web texture on anodized aluminum. 8/1:40-41 W88 (7ils; 1 diag)
EWING, Susan exh rev 7/4:49 F87 (1il)
EXHIBITIONS See also: Enamel exhibitions; Jewelry exhibitions; See also: Specific subjects, e.g. Holloware exhibitions; Furniture exhibitions
EXHIBITIONS Art and technics (participatory event). Tim McCreight. 7/4:12 F87 (2ils)
EXHIBITIONS—Administration A camel is a horse designed by a committee. Yvonne Arritt. 7/2:8 Sp87
EXHIBITIONS—Germany Die kugel-glas & metall: Gesellschaft für Goldschmiedekunst, Hanau. Anna Beatriz Chadour. 7/1:50 (2ils); Eighth European silver-triennale: Deutsches Goldschmeidehaus, Hanu. Anna Beatriz Chadour. 7/1:50 W87 (3ils)
EXHIBITIONS—U.S. Fashion and Surrealism: Fashion Institute of Technology Gallery, New York City. A. Stiletto. 8/2:6 Sp88 (1il); LAM de Wolf: Helen Drutt Gallery, Philadelphia. Michael Dunas. 8/1:49-50 W88 (1il); Sei mobiletti: Mendini/Sinya: Gallery 91, New York City. Steven Holt. 7/3:58 Su87 (2ils; 5 drwgs)
EXHIBITIONS, American American craft today: poetry of the physical: American Craft Museum, New York City. Michael Dunas. 7/3:48-9 Su87; Bob Natalini and Rachelle Thiewes: Fine Arts Gallery, Texas Tech University, Lubbock, TX. Elizabeth Skidmore Sasser. 8/2:47-8 Sp88 (2ils); Contemporary American metals: Adair Margo Gallery, El Paso, TX. Beverly Penn. 7/3:52 Su87 (2ils); Contemporary metals USA: Downey Museum of Art, Downey, CA. Carolyn Novin. 7/3:54-5 Su87 (5ils); The eloquent object: Philbrook Museum of Art, Tulsa, OK. Susan Hamlet. 8/2:46-7 Sp88 (4ils); Catalog review: Michael Dunas. 8/2:55 Sp88; Form beyond function: Mitchell Museum, Mt. Vernon, IL. Michael Dunas. 7/2:14-23 Sp87; Metalsmiths of the Midwest: Pennsylvania State University, University Park. Albert A. Anderson, Jr. 7/3:56-7 Su87 (5ils); New Jersey arts annual: fiber, metal and wood: New Jersey State Museum, Trenton, NJ. Katherine S. Wood. 7/3:56 Su87 (1il); Spectrum: Lubbock Fine Arts Center, Lubbock, TX. Elizabeth Sasser. 7/2:52 Sp87 (3ils); Twice gifted: The Gallery at Workbench, New York City. Akiko Busch. 7/2:50 Sp87 (3ils); The Wichita national all media crafts exhibition: Wichita Art Association, KS. Christine F. Paulsen. 7/2:56-7 Sp87 (3ils)
EXHIBITIONS, American—Solo See: Debra Chase 7/4:50 F87 (1il); Richard Helzer 7/4:53 F87 (2ils); Kazuma Oshita 8/2:50 Sp88 (2ils); Richard Mawdsley 8/2:52 Sp88 (5ils); Moshe Zabari 7/1:47 W87 (2il)
EXHIBITIONS, Canadian—Solo Charles Lewton-Brain: recent work: Anna Leonowens Gallery, Halifax, Nova Scotia. Stephanie Menard. 7/2:46 Sp87 (2ils)
EYE as theme Mark Jordan: the hero with a thousand eyes. 8/1:3, 32-5 W88 (8ils)

FAIRBANK, Robert Illus: Ring, gold, diamonds 8/2:35 Sp88 With Vincent Ferrini: Bracelet, gold, repousse. 8/2:37 Sp88
FARMER, Sam exh rev 7/3:56 Su87
FARRELL, Robert Joseph exh rev 7/1:49 W87
FASHION See also: Costume jewelry; Fads and fallacies. A. Stiletto. 7/2:12 Sp87 (1il)
FASHION—Exhibitions Fads and fallacies: Fashion and surrealism: Fashion Institute of Technology, New York City. A. Stiletto. 8/2:6 Sp88 (1il)
FASHION—Psychological aspects Fads and fallacies (mourning jewelry). A. Stiletto. 7/4:8 F87 (1il)
FASHION and jewelry *7/1:10 W87
FASHION Institute of Technology symposium Fads and fallacies (20th Century design: FIT, New York City). A Stiletto. 7/2:12 Sp87 (1il); 20th Century design: Jewelry Design Resource, FIT, New York City. Tim McCreight. 7/2:49 Sp87
FAWCETT, Jim exh rev 7/2:50 Sp87 (1il)
FELDMAN, Dan Illus: Flatware prototype, bronze, stainless steel, silver-plate; Spoon, bronze. 8/1:30 W88
FEMINISM in crafts A feminist perspective. Susan Kingsley. 7/4:26-31 F87
FENSTER, Fred exh rev 7/3:56 Su87
FERRINI, Vincent Illus: Ring, white and 22k gold; Pin, gold, citrine; Pin, white gold, 22k gold, aquamarines, diamonds. 8/2:36, 38, 39 Sp88. With Robert Fairbank: Bracelet, gold, repousse. 8/2:37 Sp88; Thoughts on the contemporary American custom goldsmith. 8/2:34-9 Sp88 (5ils)
FINISHING techniques See also: Patination; Arts and technics. Tim McCreight. 7/2:9 Sp87 (2ils)
FIORINI, William exh rev 7/3:57 Su87 (1il)
FISCH, Arline Illus: Hat, machine-knit coated copper. 8/1:52 W88; Illus: Tree ornament 7/1:64 W87; Symposium speaker. 8/1:51 W88
FISCHER, Alexander—Influence (Kenneth Bates) 8/2:30 Sp88
FIX, John (surface finishing technique) 7/2:9 Sp87 (1il)
FLATWARE See also: Spoons
FLATWARE design Designing contemporary flatware: John J. Horn. 8/1:22-31 W88 (14ils; 6 diags)
FLODEN, Roberta Carrie Adell: on the rocks: Elaine Potter Gallery, San Francisco, CA. 8/2:49 Sp88 (1il); Jaclyn Davidson: jewelry: Susan Cummins Gallery, Mill Valley, CA. 7/4:51 F87 (4ils)
FLYNN, Pat exh rev 7/2:54 Sp87 (1il)
FOLK art See also: Tin men
FOLK artists See also: LeBus, Van
FONTANS, Dee rev 7/2:33 (1il)
FORGUES, Michel-Alain Illus: Untitled (brooch), sterling silver. 7/1:50 W87
FRENCH, Brian Illus: Uncle Sam (tin man) 8/2:24 Sp88
FRIED, Michael Excerpts from essay 7/2:22 Sp87
FRIEDLICH, Donald Excerpts from SNAG conference presentation (1986). 7/1:8 W87
FULLER, Betsy Jewelers of America show: Javits Convention Center, New York City. 8/1:48-9 W88
FUNK art jewelry Funk art jewelry: Ken Cory and the Pencil Brothers. Michael Dunas. 8/2:14-21 Sp88 (12ils; cov il)
FURNITURE—Exhibitions Sei mobiletti: Mendini/Sinya; Gallery 91, New York City. Steven Holt. 7/3:58 Su87 (2ils; 5 drwgs)

GALERIE Ra Galerie Ra, rah, rah, rah. . . Joke van Ommen. 7/1:38-9 W87 (4ils)
GALLERIES—Netherlands See also: Galerie Ra
GALLERIES—U.S. Gallery report: Concepts Gallery: Carmel and Palo Alto. Alex Hulanicki. 7/2:46 Sp87 (4ils)
GALLO, Frank—Influence (J. Fred Woell) 7/1:25 W87
GARRETT, Ann exh rev 7/2:56 Sp87
GEHRY, Frank Editorial. Sarah Bodine. 7/1:4 W87
GERSTACKER, Heidi Illus: Untitled, silver, glass. 7/1:50 W87
GIBSON-SEARS, Christina Illus: Crisscross, silkscreen enamel. 8/1:48 W88
GLENNY, Martha *exh rev 8/1:44 W88 (2ils)
GLOWACKI, Martha *exh rev 7/2:52 Sp87; Illus: Black brush arbor, bronze, brass, enamel (detail and full view) 7/2:20 Sp87; Illus: Untitled, copper, wood. 8/1:16 W88
GOLDSMITHING, Custom Thoughts on the contemporary American custom goldsmith. Vincent Ferrini. 8/2:34-9 Sp88 (5ils)
GOMBRICH, E.H. Quoted 7/2:22 Sp87
GOOD, Michael 7/2:4 Sp87; Excerpts from SNAG conference presentation (1986). 7/1:8 W87
GOUGH, Kathryn Regier Eighth biennale internationale: Limoges, France (exh rev) 7/1:50-51 W87
GRAHAM, Anne Krohn *7/4:54 F87 (1il)
GRALNICK, Lisa *7/4:55 F87 (3ils)
GRAVES, Michael Quoted 8/1:10 W88
GRAY, Myra Mimlitsch Barbara Mail: jewelry: Swan Gallery, Philadelphia, PA. 8/2:50-51 Sp88 (2ils)
GRENEWALD, William Letters to the editor: reply to *Craft Today: Poetry of the Physical* exhibition review by Michael Dunas (7/3:48 S87) 7/4:47 F87
GRIFFIN, Gary *exh rev 7/2:18, 19/(1il); Excerpts from exhibition catalog. 7/2:16 Sp87
GROPIUS, Walter *7/1:40-45 W87
GRUNDLER, Ann Illus: Brooch, sterling silver, steel wire. 7/3:50 Su87; James Barker: Gallery Fair, Mendocino, CA. 7/3:51 Su87 (1il); Report: guest student in Germany. 7/3:50 Su87
GUNTHER, Randall Illus: Dream spiral, titanium. 7/3:54 Su87

HAFELE, Willi Illus: Earrings, platinum, diamonds. 7/3:50 Su87
HALL, Grace—Influence (Kenneth Bates) 8/2:29 Sp88
HALL, Michael Conference speaker. 8/1:43 W88; This side of Oz: a heart for the tin man. 8/2:3, 22-7 Sp88 (12ils; 5 drwgs)
HAMLET, Susan *exh rev 8/1:50-51 W88 (2ils); exh rev 7/3:52 Su87; exh rev 7/4:48 F87; Conference speaker 8/1:43 W88; The eloquent object: Philbrook Museum of Art, Tulsa, OK. 8/2:46-7 Sp88 (4ils)
HANEVOLD, Ingjerd exh rev 7/2:48, 49 Sp87 (1il)
HANKS, Carole A closer look: The Metal Arts Guild, Toronto, Ontario. 8/1:45-6 W88 (5ils)
HANSEN, Ragnar Illus: Flask, silver. 7/1:50 W87
HARLOW, Pamela exh rev 8/1:48 W88
HARPER, William *exh rev 7/4:54-5 F87 (1il); exh rev 7/3:52 Su87; Illus: Brooch, gold cloisonne enamel. 8/1:48 W88; Projects in exploration, project 4: visual intricacy. 8/1:39 W88
HART, Molly exh rev 7/3:54 Su87
HASS, Beverly Letters to the editor: Reply to Ten by Ten (exh rev) (7/3:30-37 Su87) 8/1:42 W88
HATCH-Billops Collection Art Smith project. 7/4:25 F87
HAWK, Leslie exh rev 7/3:54, 55 Su87 (1il)
HEADGEAR—exhibitions LAM de Wolf: Helen Drutt Gallery, Philadelphia. Michael Dunas. 8/1:49-50 W88 (1il)
HEALY, Debra, jr. author See: Proddow, Penny
HEINRICH, Barbara *technique. 7/3:8 Su87 (1il)
HELWIG, Bill exh rev 8/1:48 W88 (1il)
HELZER, Richard *exh rev 7/4:53 F87 (2ils)
HENNESSEY, John Pope 7/2:22 Sp87
HERBST, Marion Illus: Artist with bowl, wood. 7/1:39 W87
HICKS, Shelia—Influence (Kai Chan) 7/4:41 F87
HILEMAN, Mark Illus: Necklace, gold, opal. 7/2:46 Sp87
HINKS, David Symposium. 7/2:49 Sp87
HITCHCOCK, Peggy exh rev 7/4:52 F87 (1il)
HOLLOWARE—History The Bauhaus metal workshop 1919-1927. Deborah Norton. 7/1:40-45 W87 (9ils)

HOLLOWARE, Japanese Illus: Ewer for holy water. 7/2:36 Sp87; Illus: Three bronze containers. 7/2:39 Sp87
HOLLOWARE exhibitions A show of vessels: Duncan Miller, Claire Sanford: Pacchetto Gallery of American Artistry, Newton Centre, MA. Jill Slosberg. 7/2:56 Sp87 (2ils); Holloware '87: a national juried exhibition of holloware made primarily of metal: Tower Fine Arts Gallery, SUNY, Brockport, NY. Susan Dodge Peters. 7/4:48-9 F87 (6ils)
HOLLOWARE exhibitions, Solo See: Susan Hamlet 8/1:50-51 W88 (2ils); Susan Kriegman 7/4:50 F87 (1il)
HOLT, Steven Sei mobiletti: Mendini/Sinya: Gallery 91, New York City. 7/3:58 Su87 (1il; 5 drwgs)
HORN, John J. Illus: Elite carving set, stainless steel; Five-piece place setting, sterling wire, baked enamel; Silhouette pattern flatware, sterling silver, Delrin; Chanson pattern flatware, silverplate, elrin. 8/1:22-4 W88; Designing contemporary flatware. 8/1:22-31 W88 (14ils; 6 diags)
HOWARD-LEVY, Allison exh rev 8/1:48 W88
HUGHES, Graham Symposium speaker 7/2:49 Sp87
HULANICKI, Alex Gallery report: Concepts Gallery: Carmel and Palo Alto. 7/2:46 Sp87 (4ils)
HULL, Lynn exh rev 7/4:49 F87

IRION, Catherine Lamb exh rev 7/1:49 W87 (1il)
ITTEN, Johannes 7/1:41 W87

J&J Metal Products Company Illus: Summer figure legs (detail). 8/2:26 Sp88
JACOBI, C.M. Billie Jean Theide: Quadrum Gallery, Chestnut Hill, MA (exh rev). 7/1:46 W87; Primary objective: color: Quadrum Gallery, Chestnut Hill, MA. 8/1:44-5 W88 (2ils)
JAPAN—Museums See also: specific cities, e.g., Tokyo, Kyoto
JERRY, Michael exh rev 7/3:54 Su87
JEWELERS See also: Enamelists
JEWELRY See also: Costume jewelry; Cybernetic jewelry; Funk art jewelry; Mourning jewelry; Pin swap; Production jewelry; Sounding jewelry
JEWELRY—Commissions Glenda's (Arentzen) tree jewelry. 7/1:64 W87 (7ils); Thoughts on the contemporary custom goldsmith. Vincent Ferrini. 8/2:34 Sp88 (5ils)
JEWELRY—Function Recent sightings. Bruce Metcalf. 7/3:12 Su87 (1il)
JEWELRY—Hist. American jewelry: glamour and tradition by Penny Proddow and Debra Healy (bk rev). Stanley Lechtzin. 8/2:54 Sp88; Jewellery of the ancient world by Jack Ogden (bk rev). Tim McCreight. 7/1:51 W87; Jewelry at the Bauhaus. Deborah Norton. 7/1:43 W87 (3ils)
JEWELRY—Periodicals Art aurea (bk rev). Michael Dunas. 8/2:54 Sp88
JEWELRY—Psychological aspects *7/4:12 F87 (2ils)
JEWELRY—Symposia See: Fashion Institute of Technology Symposium; Renwick Alliance Symposium; University of Akron Symposium
JEWELRY collections See also: Munari, Cleto—Collection
JEWELRY design Fads & fallacies. A. Stiletto. 8/1:10 W88 (1il)
JEWELRY exhibitions—Japan Friends from heart: Spiral Building, Tokyo. Deborah Norton. 8/1:46-7 W88 (3ils); 1986 International jewelry art exhibition: Yurakucho Seibu Forum, Tokyo. Jsnet Koplos. 7/3:49 Su87 (1il)
JEWELRY exhibitions—U.S. Fine art jewelry in America: Cross Creek Gallery, Malibu, CA. Carolyn Novin. 7/2:54 Sp87
JEWELRY exhibitions, American All that glitters: personal ornaments: Milwaukee Art Museum, WI. Karl J. Moehl. 7/1:49 W87 (5ils); American figurative jewelry: Catherine Butler, Enid Kaplan, Stewart Wilson, Bruce Metcalf (VO Galerie, Washington, DC.) Komelia H. Okim. 7/3:53 Su87 (4ils); Chung/Margry/Perito: Plum Gallery, Kensington, MD. Desiree Midgett. 7/3:51 Su87 (3ils); Daniel Clasby/Daniel Jocz: Elaine Potter Gallery, San Francisco, CA. Joyce Clements. 8/2:51-2 Sp88 (2ils); Jewelers of America show: Javits Convention Center, New York City. Betsy Fuller. 8/1:48-9 W88; Primary objective: color: Quadrum Gallery, Chestnut Hill, MA. Catherine Jacobi. 8/1:44-5 W88 (2ils)
JEWELRY exhibitions, Canadian A closer look: The Metal Arts Guild, Toronto, Ontario. Carole Hanks. 8/1:45-6 W88 (5ils); Body work: Alberta College of Art, Calgary. Mary Beth LaViolette. 7/1:46 W87 (1il); Grand prix des metiers d'art: la ligne: Maison de la Culture de Cote-des-Neiges Montreal, Claudette Pilon. 7/1:50 W87 (3ils)
JEWELRY exhibitions—Norwegian Designs for the Body: new Norwegian jewelry: ASF Gallery, New York City. Vanessa Lynn. 7/2:48 Sp87 (5ils)
JEWELRY exhibitions, Solo See: Carrie Adell 8/2:49 Sp88 (1il); James Barker 7/3:51 Su87 (1il); Jaclyn Davidson 7/4:51 F87 (4ils); Martha Glenny 8/1:44 W88 (2ils); Anne Krohn Graham 7/4:54 F87 (1il); Lisa Gralnick 7/4:55 F87 (3ils); Susan Hamlet 8/1:50-51 W88 (2ils); William Harper 7/4:54-5 F87 (1il); Kriegman, Susan 7/4:50 F87 (1il); Linda LaRoche 8/2:48-9 Sp88 (3ils); Barbara Mail 8/2:50-51 Sp88 (2ils); Komelia Hongja Okim 7/3:55 Su87 (1il); Pavel Opencensky 7/1:48 W87 (3ils); Earl Pardon 7/2:53 Sp87 (1il); Peter Skubic 7/2:55 Sp87 (2ils); Christina Smith 7/2:52 Sp87; Theide, Billie Jean 7/1:46 W87 (2ils)
JEWISH ceremonial art The Jewish ceremonial object: a contemporary history. Bernard Bernstein. 7/3:30-37 Su87 (8ils) Note: includes review of *Ten by Ten*: National Museum of American Jewish Art History, Philadelphia
JEWISH ceremonial art—Exhibitions *Ten by ten*: National Museum of American Jewish History, Philadelphia. Bernard Bernstein. 7/3:32-7 Su87 (5ils); Letters to the editor: *Ten by ten* (7/3:30-37 Su87) reply by Beverly Hass. 8/1:42 W88; Reply: Bernard Bernstein 8/1:42 W88
JEWISH ceremonial art—Exhibitions, Solo See also: Zabari, Moshe
JOCZ, Daniel *exh rev 8/2:51-2 Sp88 (1il); exh rev 7/2:54 Sp87 (1il); exh rev 7/2:56 Sp87
JORDAN, Gary Illus: A picture of beauty. 8/1:17 W88
JORDAN, Mark *8/1:3, 32-5 W88 (8ils); Illus: Night vision, paint wood. 8/1:3 W88
JUCKER, Karl J. Illus: Table lamp, glass, chrome-plated metal 1923-24 (with Wilhelm Wagenfeld). 7/1:42 W87
JURYING A camel is a horse designed by a committee. Yvonne Arritt. 7/2:8 Sp87

KAMIONER, Yves exh rev 7/2:54 Sp87
KAPLAN, Enid *exh rev 7/3:53 Su87 (1il); Illus: The conversation, brooch, gold, acrylic. 8/1:4 W88
KAPP, Dina Illus: Fungus jacket 8/1:52 W88
KARPYSHIN, Richard exh rev 8/1:45 W88
KENT State University—Study & teaching *7/1:6 W87
KERNER, Daniella *exh rev 7/3:30, 36 Su87 (1il)
KINGSLEY, Susan exh rev 7/3:54 Su87; exh rev 7/4:49 F87; Illus: Nest of fragile illusions, copper, silver, titanium, wood. 7/2:20 Sp87 (2ils: detail and full view); Illus: The way of the bushwhacker. 8/1:20 W88; A feminist perspective. 7/4:26-31 F87
KLEPPAN, Morten exh rev 7/2:48, 49 Sp87 (1il)
KOBY, Arthur (Mourning jewelry) 7/4:8 F87
KOPLOS, Janet 1986 International jewelry art exhibition: Yurakucho Seibu Art Forum, Tokyo. 7/3:49 Su87 (1il)
KOPPEL, Henning Illus: Caravel pattern cutlery, sterling silver. 8/1:29 W88
KOTT, Jerry exh rev 7/2:50 Sp87
KRAUSS, Rosalind Quoted 7/3:17, 18 Su87
KRENTZIN, Earl exh rev 7/2:56 Sp87
KRIEGMAN, Susan *exh rev 7/4:50 F87 (1il); exh rev 7/3:56 Su87
KYOTO—Hist. A metalsmith's guide to Japan: Tokyo, Harlan Butt. 7/2:40-41 Sp87 (2ils)
KYOTO—Museums A metalsmith's guide to Japan: Kyoto. Harlan W. Butt and Sachiko Uozumi. 7/2:40-42 Sp87 (2ils)
KUEHNL, Claudia exh rev 7/2:54 Sp87
KUHN, Belle and Roger *exh rev 7/2:51 Sp87 (2ils); exh rev 7/4:52 F87
KUMATA, Carol Illus: Desires and responsibilities, copper, brass, wood, stone. 7/2:21 Sp87; Symposium speaker 8/2:53 Sp88; The recognized image: representation in contemporary metals. 8/1:14-21 W88 (10ils)
KUMNICK, Charles exh rev 7/3:56 Su87
KUNZLI, Otto—Influence (Kai Chan) 7/4:43 F87

LaFOLETTE, Curtis K. Letters to the editor. 8/1:42 W88
LAIBLE, Robert (*line* project) 8/1:38 W88 (1il)
LaPLANTZ, David Illus: Tombstone series brooch, anodized aluminum. 8/1:6 W88
LaRoche, Lynda *exh rev 8/2:48-9 Sp88 (3ils)
LASKIN, Rebekah exh rev 7/2:54 Sp87
LaVIOLETTE, Mary Beth Body work: Alberta College of Art, Calgary. 7/1:46 W87
LEBOW, Ed Organic geometry: William Underhill. 7/1:20-3 W87 (13ils)
LeBUS, Van Van LeBus: pack rat as folk artist. 7/2:3, 24-7 Sp87 (8ils)
LECHTZIN, Stanley *exh rev 7/3:34, 36-7 Su87 (1il); A conversation with Stanley Lechtzin: a collaborative dedication to Olaf Skoogfors. 7/1:16-19 W87 (13ils; 2 pors); American jewelry: glamour and tradition by Penny Proddow and Debra Healy (bk rev). 8/2:54 Sp88
LePERE, Les *8/2:14-21 Sp88
LETKI, Michael and Paula exh rev 7/1:46 W87
LEUPP, Leslie *7/3:3, 38-43 Su87 (11il; cov il; por); *exh rev 7/2:52 Sp87; exh rev 7/3:52 Su87; exh rev 8/1:45 W88
LEWIS, Rene exh rev 8/1:47 W88
LEWTON-BRAIN, Charles *exh rev 7/2:47 Sp87 (2ils); Patination for small-scale studio use. 8/2:40-43 Sp88 (6ils; 7 diags)
LINS, Pamela Illus: Untitled, copper, bronze. 7/3:54 Su87
LIPPARD, Lucy Quoted. 7/1:4 W87; Quoted 8/2:18 Sp88
LOBEL, Paul—Influence (Art Smith) 7/4:21 F87
LOEWY, Raymond 7/2:4 Sp87
LOMAS, Gloria exh rev 8/1:47 W88
LUCIE-Smith, Edward Quoted. 7/3:41, 48 Su87
LUCK, David exh rev 7/2:57 Sp87 (1il)
LUGASSY, Leon *exh rev 7/3:34 Su87
LYNN, Vanessa Designs for the body: new Norwegian jewelry: ASF Gallery, New York City. 7/2:48-9 Sp87 (5ils); Provocative performers: the intimate abstractions of Rachelle Thiewes. 7/3:14-21 Su87 (15ils)

MAHLSTEDT, Susan exh rev 7/2:56 Sp87
MAIER, Bettina Illus: Teapot, silver, copper, acrylic 7/1:50 W87
MAIL, Barbara *exh rev 8/2:50 Sp88 (2ils)
MALENDA, James exh rev 8/1:48 W88 (1il)
MANHART, Tom and Marcia The eloquent object by Tom and Marcia Manhart (excerpt). Michael Dunas. 8/2:55 Sp88
MANNHEIMER, Steve Lynda LaRoche: fragments and facades: Artifacts, Indianapolis, IN. 8/2:48-9 Sp88 (3ils)
MARGRY, Eric *exh rev 7/3:51 Su87 (1il)
MARKIEWICZ, Ric Illus: First born (pendant), gold and Australian opal. 7/1:49 W87
MARSANO, Janet exh rev 7/4:52 F87 (1il)
MARTIN, Laurin—Influence (Kenneth Bates) 8/2:30 Sp88
MASON, Winifred—Influence (Art Smith) 7/4:21 F87
MATTIA, Alphonse exh rev 7/2:50 Sp87 (1il)
MATZDORF, Kurt *exh rev 7/3:33, 34 Su87 (1il)
MAWDSLEY, Richard *exh rev 8/2:52 Sp88 (5ils); exh rev 7/2:56 Sp87
McCALL, Mac *exh rev 7/2:52 Sp87 (1il)
McCreight, Tim Art and technics. 7/2:9 Sp87 (2ils); Art and technics. 7/3:8 Su87; Art and technics (participatory event) 7/4:12 F87 (2ils); Art and technics (technique and esthetics). 8/1:6 W88 (1il); Jewellery of the ancient world by Jack Ogden. 7/1:51 W87; Practical casting: a studio reference by Tim McCreight, Alan Revere. 7/1:51 W87; 20th Century design: Jewelry Design Resource, New York City. 7/2:49 Sp87
McFADDEN, Mary Symposium speaker. 8/1:51 W88
McGEE, Robin C. exh rev 7/4:48 F87 (1il)
McKie, Judy Kensley exh rev 7/2:50 Sp87 (1il)
MERRITT, Barry S. Illus: In homage to Salvador Dali and earth elements, sterling silver, golds, jewels. 8/6:6 Sp88
MERRITT, Fran Illus: Tree ornament. 7/1:64 W87
MEIER, Richard Quoted 8/1:10 W88
MENARD, Stephanie Charles Lewton-Brain: recent work: Anna Leonownes Gallery, Halifax, Nova Scotia. 7/2:46 Sp87 (2ils); Martha Glenny: memoranda: Mount St. Vincent Gallery, Halifax, Nova Scotia. 8/1:44 W88 (2ils)
MENDELSON, Shari exh rev 7/3:54 Su87 (1il)
MANDENHALL, Reid Illus: Flatware pattern. 8/1:30 W88
MENDINI, Allesandro *exh rev 7/3:58 Su87 (2ils; 5 drwgs)
METAL coloring See also: Patination
METALSMITH (magazine) Index to issues 6/1-4/86 compiled by Joanne Polster. 7/1:51-4 W87
METALSMITHING techniques See also: Casting; Patination; Pattern welding; Roll printing; Web texture technique; Arts and technics. Tim McCreight. 7/3:8 Su87
METALSMITHING techniques—Japanese East meets west. Harlan W. Butt. 7/2:6 Sp87 (6ils)
METCALF, Bruce *exh rev 7/2:15, 16, 21 Sp87 (2ils); *exh rev 7/3:53 Su87 (1il); *exh rev 7/4:49 F87; exh rev 7/3:52 Su87; Symposium speaker 8/2:53 Sp88; Excerpts from exhibition catalog. 7/2:15 Sp87; Excerpts from panel discussion. 7/7:8 W87; Recent sightings: pluralism in metals. 7/1:6 W87; Recent sightings. 7/2:10 Sp87 (1il); Recent sightings (function of jewelry). 7/3:12 Su87 (1il); Student design project 7/2:4 Sp87
MEYER, C. James Richard Helzer exhibition: Flossie Martin Gallery, Radford University, Radford, VA. 7/4:53 F87 (2ils)
MIDGETT, Desiree Chung/Margry/Perito: Plum Gallery, Kensington, MD. 7/3:51 Su87 (3ils)
MILLER, Duncan *exh rev 7/2:56 Sp87 (1il)
MILLER, Johann Illus: Necklace, platinum, gold, diamonds. 7/3:50 Su87
MILLER, Peg exh rev 7/3:56 Su87
MITTERMAYER, Sabine Illus: Pin, sterling silver, stone. 8/1:46 W88
MIYOSHI, Masatoyo 7/2:6 Sp87 (2ils)
MOEHL, Karl J. All that glitters: Milwaukee Art Museum, WI (exh rev) 7/1:49 W87; Masterworks/enamel/87: The Taft Museum, Cincinnati, OH. 8/1:48 W88 (4ils)
MOHOLY-NAGY, Laszlo *7/1:41-5 W87
MONTGOMERY, Nancy Line project 8/1:37, 38 W88 (1il)
MONTGOMERY, Susan J. The sound and the surface: the metalwork and jewelry of Harry Bertoia. 7/3:22-29, 30 Su87 (15ils; por)
MORRIS, Robert Lee *7/2:12 Sp87; exh rev 8/1:46-7 W88 (3ils); Symposium speaker 7/2:49 Sp87; Symposium speaker. 8/1:52 W88
MORRISON, Darrin 7/2:33 Sp87
MOTY, Eleanor exh rev 7/1:49 W87 (1il); exh rev 7/3:56 Su87
MOTY, Carol exh rev 8/1:47 W88
MOURNING jewelry *7/4:8 F87 (1il)
MUEHLING, Ted exh rev 8/1:47 W88
MUIR, Tom *exh rev 7/2:52 Sp87 (1il); exh rev 7/2:56, 57 Sp87 (1il); exh rev 7/4:49 F87
MUNARI, Cleto—Collection *8/1:10 W88 (1il)
MYERS, Myer 7/3:31 Su87

NATALINI, Bob *exh rev 8/2:47-8 Sp88 (1il)
NETHERLANDS—Galleries See also specific cities, e.g., Amsterdam
NEW Jersey artists New Jersey arts annual: fiber, metal and wood: New Jersey State Museum, Trenton, NJ. Katherine S. Wood. 7/3:56 Su87 (1il)
NOFFKE, Gary *7/4:3, 32-9 F87 (12ils; cov il)
NORRY, Sharon *exh rev 7/3:34 Su87
NORTON, Lisa exh rev 7/4:49 F87; Illus: Cheap project with heroic message and Cheap project with heroic message: pin, tin, steel. 8/1:12 W88; The Bauhaus metal workshop 1919-1927. 7/1:40-45 W87 (9ils); Friends from heart: Spiral Building, Tokyo. 8/1:46-7 W88 (3ils); Jewelry at the Bauhaus. 7/1:43 W87 (3ils)
NOVIN, Carolyn Contemporary metals USA: Downey Museum of Art, Downey, CA. 7/3:54-5 Su87 (5ils); Fine art jewelry in America: Cross Creek Gallery, Malibu, CA. 7/2:54 Sp87

OBJECTS, U.S.A. (exhibition) Cited. 8/2:17 Sp88
O'CONNOR, Harold exh rev 7/2:54 Sp87
OGDEN, Jack Jewellery of the ancient world by Jack Ogden. Tim McCreight. 7/1:51 W87
OKIM, Komelia H. *exh rev 7/3:55 Su87 (1il); exh rev 7/4:49 F87 (1il); Illus: Mid-day No. II and Sunset No. II, silver, gold. 7/3:44 Su87; American figurative jewelry: VO Galerie, Washington, DC. 7/3:53 Su87 (4ils)
OKUDA, Yuzuru Illus: Bronze vase 7/2:40 Sp87
OLIVER, Matt, Linda line project 8/1:36, 38 W88 (2ils)
OLSEN, Laila Irene exh rev 7/2:48 Sp87
OPOCENSKY, Pavel *exh rev 7/1:48 W87 (3ils)
OSHITA, Kazuma *exh rev 8/2:50 Sp88 (2ils)

PAPANEK, Victor 7/2:4 Sp87
PATINATION Patination for small-scale studio use. Charles Lewton-Brain. 8/2:40-43 Sp88 (6ils; 7 diags)
PARDON, Earl *exh rev 7/2:52 Sp87 (1il); exh rev 7/2:54 Sp87
PATTERN welding Damascus and pattern welding. Adam Smith. 7/4:44-6 F87 (2ils)
PAULSEN, Christine Susan Hamlet: jewelry and holloware: Wichita Art Association, KS. 8/1:50-51 W88 (2ils); The Wichita national all media crafts exhibition: Wichita Art Association, KS. 7/2:56-7 Sp87 (3ils)
PAVAN, Francesco exh rev 7/3:49 Su87
PELLES, Geraldine Quoted 8/2:10 Sp88
PENCIL Brothers (Ken Cory and Les LePere) *8/2:14-21 Sp88 (12ils; cov il)
PENN, Beverly Contemporary American metals. Adair Margo Gallery, El Paso, TX. 7/3:52 Su87 (2ils)
PERITO, Pat *exh rev 7/3:51 Su87 (1il)
PERKINS, Sarah exh rev 7/3:54 Su87
PERPER, Kay Illus: Necklace of multi-colored plastic beads; Necklace of seashells. 7/3:10 Su87
PETERS, Anne rev. 7/2:33, 34 Sp87 (1il)
PETERS, Susan Dodge Holloware '87 a national juried exhibition: Tower Fine Arts Gallery, SUNY, NY. 7/4:48-9 F87 (6ils)
PHILIPS, Ellen exh rev 7/3:54 Su87 (1il)
PHILLIPS, Mary Walker Illus: Tree ornament. 7/1:64 W87
PICASSO, Paloma *7/2:12 Sp87 (1il)
PIJANOWSKI, Hiroko Symposium speaker. 8/2:53 Sp88
PILON, Claudette Grand prix de métiers d'art: la ligne: Maison de la Culture de Côte-des-Neiges, Montreal (exh rev) 7/1:50 W87
PIN swap *editorial 7/4:4 F87 (1il)
PINTON, Mario Illus: Ring, gold, rubies. 7/3:6 Su87
POLLOCK, Jackson Artists who write. Alfred Werner. 8/2:10 Sp88
POLSTER, Joanne Metalsmith index to issues 6/1-4/86. 7/1:51-4 W87
PORTOGHESI, Paolo Illus: Ring 8/1:10 W88
POST-MODERNISM The recognized image: representation in contemporary metals. Carol Kumata. 8/1:14-21 W88 (10ils); See also: Munari, Cleto-Collection
PRINCE, David Excerpts from exhibition catalog. 7/2:15 Sp87
PRIP, John Illus: Forged flatware 8/1:28 W88
PRODDOW, Penny American jewelry: glamour and tradition by Penhy Proddow and Debra Healy (bk rev). Stanley Lechtzin. 8/2:54 Sp88
PROFESSIONAL practice See also: Time management
PROFESSIONALISM Soul searching at 7000. Ettagale Blauer. 7/1:8 W87
PUTLAND, Andrew Illus: Teapot, silver, resin inlay. 7/1:50 W87

QUIGLEY, Robin *exh rev 7/2:52 Sp87 (1il)

RABER, Gretchen Belle and Roger Kuhn: Plum Gallery, Kensington, MD. 7/2:51 Sp87 (2ils); Off the wall, on the body: Renwick Gallery, Washington, DC. 8/1:51-2 W88 (2ils)
RABINOWITZ, Harold 7/3:32 Su87
RAEMISCH, Ruth Illus: Box, painted enamel on metal. 7/2:31 Sp87
RAITERI, Linda Lindeen Fashioned in metal: Debra Chase: National Ornamental Metal Museum, Memphis, TN. 7/4:50 F87 (1il); Richard Mawdsley: master metalsmith: National Ornamental Metal Museum, Memphis, TN. 8/2:52 Sp88 (5ils)
RAMSHAW, Wendy Symposium 7/2:49 Sp87
RAUH, Hannah exh rev 8/1:48 W88
RECYLCED materials Van LeBus: pack rat as folk artist. 7/2:3, 24-7 Sp87 (8ils)
REED, Vernon Data workshop/Cynernetic jewelry: a systems approach. 7/1:30-33 (3 diags; 2ils; 4 studio and equipment ils); Excerpts from SNAG conference presentation (1986). 7/1:8 W87
REINHARDT, Richard Slow is fast: a collaborative dedication to Olaf Skoogfors. 7/1:14-15 (1il; por)
REITBERGER, Diana Kai Chan: lines of communication. 7/4:3, 40-43 F87 (8ils)
RENWICK Alliance symposium Off the wall, on the body: Renwick Gallery, Washington, DC. Gretchen Raber. 8/1:51-2 W88 (2ils)
REPRESENTATIONAL art in metal The recognized image: representation in contemporary metals. Carol Kumata. 8/1:14-21 W88 (10ils)
RESNIKOFF, Florence *7/4:14-19 F87 (15ils); Letters to the editor: reply to profile (*7/4:14-19 F87) 8/1:43 W88
REVERE, Alan Practical casting: a studio reference by Tim McCreight (bk rev). 7/1:51 W87
RICHARD, Chava W. 7/3:31, 32 Su87
RINGS Custom-made. 8/2:34-9 Sp88 (5ils)
RITCHIE, Pamela exh rev 7/1:46 W87
ROLL printing Roll printing. Tim McCreight. illus. 7/1:9 W87
ROSE, Jessica exh rev 8/1:47 W88
ROSENBERG, Susi Illus: Necklace. 7/3:50 Su87
ROSS, Ivy Symposium speaker. 8/1:52 W88
ROSS, Lynda Illus: Jealousy pin, silver, plastics, glass. 8/1:15 W88; Illus: Primal urge, silver, alligator skin, gems. 8/1:3 W88
ROWELL, Margit 7/2:16 Sp87
ROZKEWICZ, Mary Beth Illus: Tree ornament 7/1:64 W87

SAND, Heidi exh rev 7/2:49 Sp87
SANFORD, Claire *exh rev 7/2:56 Sp87 (1il)
SASSER, Elizabeth Skidmore Bob Natalini and Rachelle Thiewes: Fine Arts Gallery, Texas Tech University, Lubbock, TX. 8/2:47-8 Sp88 (2ils); Christina Smith: Texas Tech University, Lubbock, TX. 7/2:52 Sp87 (1il); Leslie Leupp: exploring the possibilities. 7/3:3, 38-43 Su87 (11ils; col il; por); Spectrum: Lubbock Fine Arts Center, Lubbock, TX. 7/2:52 Sp87
SAUNDERS, Brita rev. 7/2:33, 34 Sp87 (1il)
SAWADA, Hitoshi exh rev 7/3:49 Su87
SAWYER, Marjorie exh rev 8/1:48 W88
SCHETTINO, Aniello exh rev 7/3:56 Su87
SCHICK, Marjorie exh rev 8/1:45 W88
SCHMIDT, Kenneth exh rev 7/3:57 Su87 (1il)
SCHNEIDER, Richard C. exh rev 7/1:49 W87
SCHOENLAUB, Francois Illus: Collar, plastic. 7/1:50 W87
SCHOR, Ilya 7/3:31, 32 Su87 (1il)
SCHWARCZ, June exh rev 8/1:48 W88
SCHWED, Antonia Earl Pardon: Aaron Faber Gallery, New York City. 7/2:53 Sp87 (1il)
SCULPTURE—Exhibitions Form beyond function: Mitchell Museum, Mt. Vernon, IL. Michael Dunas. 7/2:14-23 Sp87
SECREST, David Illus: Dish on legs, forged mild steel, pattern welded steel. 7/4:44 F87
SEIF, Denise (*line* project) 8/1:38, 39 W88 (1il)
SEPPA, Heikki exh rev 7/3:56 Su87; Illus: Tree ornament 7/1:64 W87
SHEET metal art See also: Tin men
SHIRK, Helen exh rev 7/2:57 Sp87; exh rev 7/3:52 Su87 (1il); exh rev 7/4:49 F87 (1il)
SIMON, Marjorie exh rev 7/3:54 Su87; exh rev 7/3:56 Su87 (1il); Susan Kriegman: brooches and containers: Henry Chauncey Conference Center, Princeton, NJ. 7/4:50 F87 (1il)
SINYA, Okayama *exh rev 7/3:58 Su87 (2ils; 5 drwgs)
SKOOGFORS, Olaf *7/1:14-19 W87 (14ils; 3 pors)
SKUBIC, Peter *exh rev 7/2:55 Sp87 (2ils); Illus: Da innere des ringes, loose-bound book. 7/2:64 Sp87
SLAGLE, Nancy exh rev 7/4:48 F87 (1il)
SLEMMONS, Kiff Illus: Hands of the heroes series: Colette, sterling silver, brass, garnet. 8/2:10 Sp88
SLOSBURG, Jill *exh rev 7/2:18, 19 Sp87 (1il); A show of vessels: Dunčan Miller, Claire Sanford: Pacchetto Gallery of American Artistry, Newton Centre, MA. 7/2:56 Sp87 (2ils)
SLUTZKY, Naum *7/1:43 W87 (3ils); Illus: Teapot, brass with matt chromium finish, ebony, 1924. 7/1:45 W87
SMITH, Adam Illus: Utility knife, pattern welded blade with ivorywood handle. 7/4:46 F87; Damascus and pattern welding. 7/4:44-6 F87 (2ils)
SMITH, Art *7/4:20-25 F87 (7ils; por)
SMITH, Art—Archives See: Hatch-Billops Collection
SMITH, Christina *exh rev 7/2:52 Sp87 (1il); exh rev 7/2:54 Sp87
SMITH, Paul Quoted 7/3:48 Su87
SNAG—Conferences—Events See also: Pin swap
SNAG—Conferences—1986 Soul searching at 7000. Ettagale Blauer. 7/1:8 W87; Fads and fallacies. A. Stiletto. 7/1:10 W87
SNAG—Conferences—Scheduling What if they gave a conference and nobody came. Donald Friedlich. 8/1:43 W88
SOCIAL issues in art The life and times of J. Fred Woell. Michael Dunas. 7/1:24-9 W87 (16ils; cov il)
SON, Kye-yeon exh rev 71/:46 W87; exh rev 8/1:45, 46 W88 (1il); Illus: Deviating lines, sterling silver, copper, nickel. 7/1:50 W87
SOTTSASS, Ettore Illus: Ring, gold. 7/2:10 Sp87
SOUNDING jewelry (Rachelle Thiewes) 7/3:19 Su87
SPERBER, Rob exh rev 7/2:50 Sp87
SPOONS (J. Fred Woell) 7/1:27 W87 (3ils)
STAINLESS steel as material (Furniture) 7/3:58 Su87 (2ils; 5 drwgs)
STANIONIS, Lin exh rev 7/4:49 F87 (1il)
STAUFFER, Richard exh rev 7/2:56, 57 Sp87 (1il)
STEAKLEY, Doug Gallery report: Concepts Gallery: Carmel and Palo Alto. Alex Hulanicki. 7/2:46 Sp87
STERN, Allison Illus: Flash bulb earrings; Cathode tube pendant. 7/3:12 Su87
STILETTO, A. Fads and fallacies. 7/1:10 W87; Fads and fallacies (fashion and jewelry). 7/2:12 Sp87 (1il); Fads and fallacies (costume jewelry). 7/3:10 Su87 (2ils); Fads and fallacies (mourning jewelry). 7/4:8 F87 (1il); Fads and fallacies (Cleto Munari Collection). 8/1:10 W88 (1il); Fads and fallacies: Fashion and surrealism: Fashion Institute of Technology, New York City. 8/2:6 Sp88 (1il)
STOKES, Suzanne 7/2:33 Sp87
STONER, Donna exh rev 7/3:49 Su87 (1il)
STRIEB, Caroline exh rev 7/2:54 Sp87
STUDENT work Project 3: line. Billie Jean Theide. 7/2:35 Sp87; Projects of exploration: student work: project two. Sharon Church. 7/2:32-5 Sp87 (6ils); Projects of exploration: project 3: the art and science of line. 8/1:36-9 W88 (5ils); Projects of exploration: project 4: visual intricacy. 8/1:39 W88
STUDENT criticism of metals programs Recent sightings: pluralism in metals. Bruce Metcalf. 7/1:6 W87
STUDIO Obi Illus: Cylindrical bar set, stainless steel. 8/1:31 W88
STUDY and teaching See also: Specific institutions, e.g., Carnegie-Mellon University; Cleveland Institute of Art; Kent State University; Summer programs. 7/2:43-5 Sp87
STUDY and teaching—Art teacher training To do and not to see. Joshua Taylor. 8/1:12 W88 (1il)
STUDY and teaching—Germany Report: guest student in Germany. Ann Grundler. 7/3:50 Su87 (4ils)
SUMMERS, Joan Ward exh rev 7/2:56 Sp87
SURFACE finishing See: Finishing techniques
SURREALISM—Exhibitions Fads and fallacies: Fashion and surrealism: Fashion Institute of Technology, New York City. A. Stiletto. 8/2:6 Sp88 (1il)
SWORD guards Illus: Japanese tsuba, carved iron, damascened/woven inlaid gold: Detail. 7/3:47 Su87
SWORDS, Japanese Illus: Sword. 7/2:36 Sp87
SWORNIK, Hiroko Illus: Brooch, sterling silver, enamel. 7/2:29 Sp87
SYMPOSIA See also: Jewelry—Symposia

TANAKA, Shumei *7/2:6 Sp87 (2ils)
TAYLOR, Joshua Excerpt from "To do and not to see." 8/1:12 W88 (1il)
TEXTURE transfer See: Roll printing
THEIDE, Billie Jean *exh rev 7/1:46 W87 (2ils); exh rev 8/1:44, 45 W88 (1il); Project 3: line. 7/2:35 Sp87; Projects of exploration, project 3: the art and science of line. 8/1:36-9 W88 (5ils)
THIEWES, Rachelle *7/3:14-21 Su87 (15ils); *exh rev 8/2:47-8 Sp88 (1il); exh rev 7/2:21, 22 Sp87 (1il); exh rev 7/3:52 Su87; Sounding jewelry. 7/3:4 Su87
THREADGILL, Linda *exh rev 7/2:19 Sp87 (1il; cov il)
TIGERMAN, Stanley Quoted 8/1:10 W88
TIKHOMIROV, Vladimir Illus: Autumn, enamel. 7/1:51 W87
TIME management Using your time fully. J. Fred Woell. 7/3:6 Su87
TIN men This side of Oz: a heart for the tin man. Michael D. Hall. 8/2:3 22-7 Sp88 (12ils; 5 drwgs)
TISDALE, David Illus: Tree ornament 7/1:64 W87; Illus: Serving spoons, aluminum, sterling silver; Picnic flatware, aluminum, sterling silver. 8/1:3 W88
TOBE Pascher Workshop—Hist. 7/1:47 W87; 7/3:32 Su87
TOKYO—Museums A metalsmith's guide to Japan: Tokyo. 7/2:36-9 Sp87 (6ils)
TOUSLEY, Nancy exh rev 7/1:46 W87
TRADE shows Jewelers of America show: Javits Convention Center, New York City. Betsy Fuller. 8/1:48-9 W88
TRIPPETTI, Joseph exh rev 8/1:48 W88
TUTTLE, Elizabeth exh rev 7/1:49 W87 (1il)

UNDERHILL, William *7/1:20-3 W87 (13ils)
UNIVERSITY of Akron symposium Craft as content: University of Akron, OH. Donna Webb. 8/2:53 Sp88
UOZUMI, Sachiko A metalsmith's guide to Japan: Kyoto. 7/2:42 Sp87
UPIN, M. Avagail exh rev 7/2:57 Sp87; Illus: Is she really your best bet, sterling silver, copper. 7/2:21 Sp87
URSO, Leonard (surface finishing technique) *7/2:9 Sp87 (1il)

VAN LEERSUM, Emmy 7/1:34-7 W87
VEDA, Mitsutoshi 7/2:6 Sp87 (1il)
VEST, Nora exh rev 7/3:54 Su87
VICKERSON, Ken exh rev 7/1:46 W87
VIGELAND, Tone exh rev 7/2:48 Sp87; exh rev 7/3:49 Su87; exh rev 8/1:47 W88
VOLLARD, Ambroise Quoted 8/2:10 Sp88
von OMMEN, Joke Galerie Ra, rah, rah, rah. 7/1:38-9 W87 (4ils)
von TUMPEL, Wolfgang Illus: Electric water boiler, c.1930. 7/1:45 W87

WAGENFELD, Wilhelm Illus: Gravy boat with plate, silver, ebony, 1923-24. 7/1:44 W87; Illus: Table lamp, glass, chrome-plated metal, 1923-24, with Karl J. Jucker. 7/1:42 W87
WAGLE, Kate exh rev 7/3:52 Su87 (1il); Illus: Bridal bouquet ffl2 (Two sides of the same story), sterling silver. 7/2:22 Sp87; Illus: Just a mirage bouquet, silver. 8/1:19 W88
WALLACE, James SNAG conference (1986). 7/1:8 W87
WALRAVEN, Richard Illus: Artist with brooch/necklace, aluminum and gold. 7/1:38 W87
WALTON, Betty exh rev 7/1:46 W87 (1il)
WARD, Nicholas Lisa Gralnick: VO Galerie, Washington, DC. 7/4:55 F87 (3ils); Peter Skubic: VO Galerie, Washington, DC. 7/2:55 Sp87 (2ils)
WEB texture technique Heat-induced web texture on anodized aluminum. Chuck Evans. 8/1:40-41 W88 (7ils; 1 diag)
WEBB, Donna Craft as content: University of Akron, OH. (symposium). 8/2:53 Sp88
WEDIG, Dale exh rev 7/3:57 Su87 (1il)
WERNER, Alfred Artists who write. 8/2:10 Sp88
WEST, C.B. Conversation with Harry Bertoia. 7/3:28-9 Su87
WESTERMANN, H.C. Cited. 8/2:26 Sp88
WHITFORD, Lynn exh rev 7/3:57 Su87 (1il)
WILLIAMS, Robert Illus: Good citizens project pins. 8/1:20 W88
WILSON, Stewart *exh rev 7/3:53 Su87 (1il)
WIND, Edgar Quoted. 8/2:10 Sp88
WISCONSIN art—Exhibitions All that glitters: personal ornaments: Milwaukee Art Museum. Karl J. Moehl. 7/1:49 W87 (5ils)
WISE, Jeff exh rev 8/1:45, 46 W88 (1il); Illus: Halley's comet, silver, glass, walnut. 7/1:50 W87
WOELL, J. Fred *7/1:24-9 W87 (16ils; cov il); As funk artist 8/2:17, 18, 19 Sp88; Editorial. Sarah Bodine. 7/1:4 W87; Using your time fully. 7/3:6 Su87
WOLD, Ann-Rita Bryghaug exh rev 7/2:48 Sp87
WOLF, Toni Lesser Goldsmith, silversmith, Art Smith. Toni Lesser Wolf. 7/4:20-25 F87 (7ils; por)
WOLPERT, Ludwig 7/3:31, 32 Su87 (1il)
WOMEN in art A feminist perspective. Susan Kingsley. 7/4:26-31 F87
WOOD, Katherine S. New Jersey arts annual: fiber, metal and wood: New Jersey State Museum, Trenton, NJ. 7/3:56 Su87 (1il)
WORRAL, Helen exh rev 8/1:48 W88
WYANCKO, Ronald exh rev 7/3:54 Su87

YAGER, Jan *7/1:9 W87 (2il)

ZABARI, Moshe *exh rev 7/1:47 W87 (2ils); 7/3:31, 32 Su87
ZINCAN, Judith exh rev 8/1:46 W88

The "Customiser"™

THE AUTOMATIC MODEL MAKER

NEW

Kerr offers two new tools that make pattern making easy for both the experienced and amatuer patternmaker. With the Customizer, now you can produce a three-dimensional plastic model right from drawings or samples,

in just a few minutes. Using the Customizer, and companion Customold, endless objects can be created and retain fine detail such as appears in filigree work.

The Customizer comes complete, ready to use.

CUSTOMOLD

A revolutionary molding system. You can create a two-piece rubber mold, ready to wax inject without heat, fuss or hassle, in just a few minutes. The system automatically creates your locating pins as it makes your mold, and with the Customizer, you become a custom model maker in a fraction of the time.

Customold is available in 2 different kits. One is suitable for most flat and low profile applications. Another is suitable for most rings and high profile applications. See your Kerr dealer for a demonstration.

A Subsidiary of Sybron Corporation

For more information on the complete line of Kerr products, contact your Kerr dealer today.

Kerr Manufacturing Co. Dept. 00
28200 Wick Road P.O. Box 455, Romulus, MI U.S.A. 48174
(313) 946-7800

KERR

Whether you

wire it, clip it,
bead it, knot it,
string it, screw it,
stick it, post it,
solder it, mount it,
clasp it, link it...

(you get the idea?)

Write for our new illustrated catalog.

WE STOCK IT.

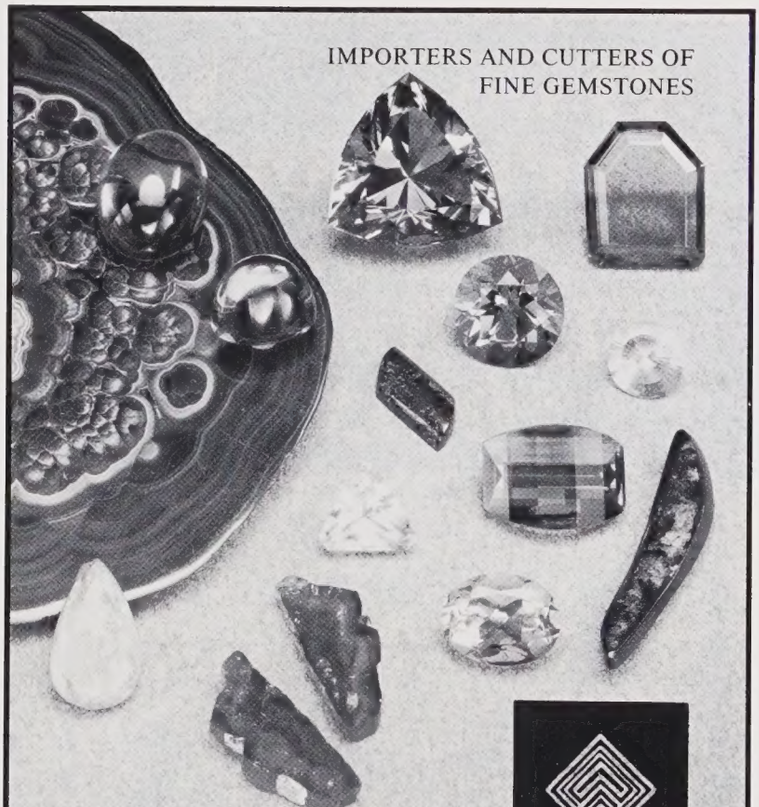
For immediate delivery, Call Toll Free
800/223-7550

In New York State, call 800/442-8444
Monday to Friday 8 AM-4 PM E.S.T.

NEW! Tool Department

Myron Toback Inc.

Visit our Showroom/Stockroom at
25 West 47th St., NY, NY 10036 212/398-8300 FAX 212 • 869-0808



IMPORTERS AND CUTTERS OF
FINE GEMSTONES

TIM ROARK IMPORTS

404-872-8937
190 10th St. NE Atlanta, GA 30309

MEMBER OF AMERICAN GEM TRADE ASSOCIATION

N E Y C R A F T

The name for quality metal work finishing

Each Neycraft handpiece is a high-quality tool and is designed for precision grinding, routing, polishing, and buffing.

QCE–620 features a D.C. Micro motor with a smooth RPM range from 0 to 35,000. Quick change lever makes tool changing fast and easy.

QC–500 is air-driven and utilizes a rotary vane type motor. It maintains constant torque throughout its RPM range to 35,000.

Turbo–300 is an air-driven handpiece with a patented split turbine and can rotates its chuck to 300,000 RPM. This patented turbine makes the precision handpiece virtually vibration free.

For more information, contact your dealer, or

NEYCRAFT Dept. MS
13553 Calimesa Blvd. Yucaipa, CA 92399
(714) 795 - 2461

NEYCRAFT, a division of The J. M. Ney Company, 175 Years of Craftmanship Pride

FINALLY...A SUPPLY HOUSE THAT HAS ALL THE RIGHT TOOLS!

Please send me information on:
☐ Tools, Supplies, Equipment ☐ Wax Patterns
☐ Findings, Stones, Metals ☐ Watch Material

Name _____
Company _____
Address _____
City _____
State _____ Zip _____
Phone _____

®Swest SINCE 1923 INC. **Everything A Jeweler Could Want!**sm

P.O. Box 540938, Dallas, TX 75354 *(214) 350-4011*
5805-A Peachtree Corners East, Norcross, GA 30092 *(404) 441-0404*
1725 Victory Boulevard, Glendale, CA 91201 *(818) 246-8385*

© 1988 Swest, Inc. SNAG

MANAGER-DIRECTOR WANTED

Concepts Gallery in Palo Alto, California is looking for a full time Manager-Director. We need a person who is familiar with contemporary jewelry, has some business experience, enjoys people and sales, who is energetic, resourceful and willing to work hard. This job has full benefits and the salary is commensurate with the applicant's experience. Please contact Douglas Steakley at P.O. Box 301, Carmel, CA. 93921, Tel. 408-625-0261.

CONCEPTS

SILVERSMITH INSTRUCTOR

Male or female. Eight week girls camp in Maine needs an instructor with knowledge of general sheet and wire fabrication techniques including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging, and lost-wax centrifugal investment casting. Good salary, travel allowance, room and board. Call (207) 998-4347 or (301) 653-3082 days, (703) 339-8060., (207) 783-4625, or (301) 363-6369 evenings or weekends.

TRIPP LAKE CAMP

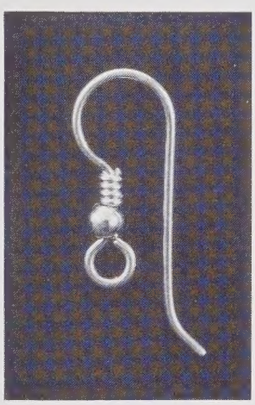
REACTIVE METALS STUDIO INC.

800/876-3434

Niobium, Tantalum, Titanium, Shakudo, Shibuichi, Mokume-Gane
Findings, Anodizing Supplies, Sparkie, Fusion Findings

FREE CATALOG

P.O. Box 890, Clarkdale, AZ 86324



QUALITY FRENCH HOOK EARWIRES

QUALITY

Our earwires are made of the finest 20 gauge wire available. Every earwire is consistently shaped and deburred for smooth finished ends. We hand assemble each piece with utmost care.

SELECTION

Choose from an extensive variety of earwire styles and decorative ornaments in sterling silver, 14 karat, gold filled, and niobium.

SERVICE

You can expect personal attention to every order or inquiry. All our work is guaranteed.

Tierracast Findings

For samples and pricing information, call:
800-222-9939 *or from California:* ***707-545-5787***

3177 Guerneville Road, Santa Rosa, CA 95401

PROGRESS

MACHINE & TOOL CORP.

"COMPLETE LINE OF GOLDSMITHS TOOLS & SUPPLIES"

SHEARS

ROLLING MILLS

MANDRELS

RING SIZERS

NECK MANDRELS

610 S. BROADWAY #505 LOS ANGELES, CAL. 90014
(213) 489-7262

QUALITY + SERVICE + DEPENDABILITY = BILLANTI

Serving the jewelry industry since 1955 with quality casting

Specialists in Silicone Molds

Gold
Silver
Platinum
Brass
Bronze

BILLANTI CASTING CO., INC.
64 WEST 48TH STREET, Dept. AJM
NEW YORK, N.Y. 10036
212-869-5085

Minimum order of 12 pieces for rubber molds for sterling silver, brass and bronze orders.

GEM STONES

You need them for your total jewelry program. Send for a large selection of precious & semi-precious stones. Priced for student craftsmen.

OPALS GARNETS STARS LAPIS JADE MOONSTONES TOURMALINE SMOKY QUARTZ CORAL PEARLS and many more. Keep stones for 30 days.

Send back any or all and pay for stones you want to keep. Why buy from a catalogue?

Special Orders Available
Send Orders on
School Stationery

Kenneth F. Rose
GEMS
P.O. Box 84 M
Southfield, Mich. 48037

SILK CORDS

Custom-made silk cords with your choice of blended colors. Select from 30 designer colors and create the perfect silk cord for your jewelry. You specify diameter, length and type of cord ending. The only company to create beautiful, custom-made silk cording. Send $3.50 for color samples and information to:

THE CORD COMPANY
5611 Virginia, Dept. MS
Kansas City, MO 64110
Phone (816) 333-6851

ALUMINUM DYES

NIOBIUM & TITANIUM
Highest quality jewelry grade sheet, rod and wire. Pre-cut earring shapes and more! Lowest prices! Free catalog.

SERVING ARTISTS WORLDWIDE
FAST SHIPPING

CALL 24 HOURS TOLL FREE
1(800) MET-L-ART
In Delaware (302) 656-8410 Visa & MasterCard accepted.

MET-L-ART, INC.
P. O. Box 4611, Greenville, DE 19807

E.B.FITLER & Co.

Precision tools & supplies for craftspeople who demand the finest, with service that speaks for itself.

SPECIAL OFFER:
Foredom Flexible Shaft Machine, 1/10HP, CC Series Hangup model, 39" shaft, #30 handpiece, rheostat foot control.
Reg. $185.00, **now $135.50**

P.O. Box 242, Mifflinburg, PA 17844 1-800-346-2497

biwa **fresh water** **south sea**
all shapes & sizes **loose and in strands**
half drilled & undrilled pearls
a good source for the usual and the unusual

CULTURED TOGA PEARLS

maurice goldman and sons, inc.

22 W. 48TH ST. / N.Y., N.Y. 10036
212-575-9555 / 800-847-8878

3400 PEACHTREE RD. N.E. / ATLANTA, GA. 30326
404-239-0754 / 800-445-8411

PRECIOUS METALS FOR CRAFTSMEN
Since 1880

- KARAT GOLDS
- STERLING
- FINE SILVER
- SOLDERS

We refine or purchase your filings, trimmings and scrap. Call or write for our product list.

CINCINNATI GOLD & SILVER REFINING CO.

316 West Fourth St., Cincinnati, OH 45202
(513) 721-0944

Quality Findings & Stones

at one Source

BOSTON FINDINGS & JEWELLERS SUPPLY

Boston Findings Co.

387 Washington St.

Boston, MA 02108

National: 1-800-225-2436

Mass: 1-800-882-1226

Local: 617-357-9599

AGTA

send 2.00 for a catalogue

IF YOUR FOCUS IS JEWELRY ARTS AND CRAFTS...

Together . . . Building the Future

Attend One of the 3 MJSA Equipment & Supplier Expositions in 1989 To Learn New Techniques and To See New Equipment That Will Help You Craft Better, Faster.

EXPO/ NEW YORK

March 5-7, 1989
Sheraton Centre
New York

EXPO/ PROVIDENCE

March 12-15, 1989
Providence Civic Center
Providence

EXPO/WEST

April 2-4, 1989
Westin Bonaventure Hotel
Los Angeles

From adhesives to vibratory equipment, from castings to scintillating stones, plus findings, solders, electroplating . . . practically everything on display at all 3 Expos is used in creating handsome jewelry and silverware products. See all this indoors, under one roof, quickly and efficiently, and enjoy a valuable seminar program.

Note: No Finished Jewelry is Permitted to be Exhibited. This Show is Designed for Creators and Craftspersons Only.

These three Expos are sponsored by the Manufacturing Jewelers & Silversmiths of America . . . the industry's nationally recognized professional trade association.

Learn From the Experts... Many Exhibits Plus a Full Seminar Program Conveniently Scheduled.

Technical Seminars on subjects you'll want to learn more about. Don't miss this opportunity to see and hear the latest innovative techniques and tricks of the trade.

Our Full Seminar Program* is Now Being Finalized and Will Include —

- Bench Skills • Assembly Techniques
- Casting • Surface Finishing
- Shop Productivity Enhancement
- Gemstones • Marketing
- Business Management and much more.

And a Technical Papers program will be presented, highlighting state-of-the-art advances in production techniques.

Enjoy! The sensible way to see all that is new and different and to learn more about the skills of jewelry and silver products craftsmanship.

Registration Forms and Program Booklets Will Be Sent to the Craft Trade by January 20, 1989 . . . But for Further Information Assured, Call or Write:

Together . . . Building the Future

Manufacturing Jewelers & Silversmiths of America Inc.
P.O. Box 5935
Providence, RI 02903
(401) 274-3840

*All topics and programs are subject to change.

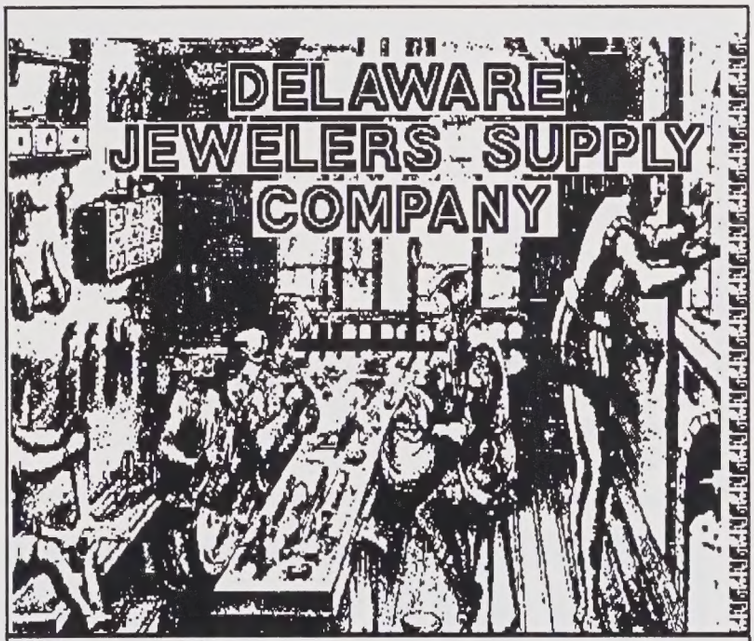
BEADS • FINDINGS • TOOLS • CASTING • STRINGING • SERVICE • METALS • EQUIPMENT

THE NORMAN A. THOMAS COMPANY INC.

FOR OUR NEW COLOR CATALOG, PLEASE SEND $3.00 TO:

742 N. WOODWARD AVE.
BIRMINGHAM, MI 48011

(313) 642-7210



DISCOUNT PRICES ON JEWELERS TOOLS, SUPPLIES AND ASSORTED GOODIES.

SPECIAL ORDERS OF WEIRD OR UNUSUAL ITEMS GRACIOUSLY ATTEMPTED.

FOR A CATALOG OF BARGAINS- SEND $3.00 AND YOUR NAME AND ADDRESS TO:

D. J. S. COMPANY
BOX 9114
NEWARK, DE. 19714-9114

ZERO - TOLERANCE!!

(or how to end it all without drugs)

Precious Metals West and Fine Gold Corp. announce the birth of their new baby, a video called "Zero-Tolerance". This is the most comprehensive work ever made on casting, investing, karating, alloy manufacture and general shop processes. It is most definitely the only detailed presentation EVER compiled on shop safety and hazards in jewelry. A must see for all who have shop hazards & toxics, and who usually sweep them under the rug, or dump them down the toilets. This tape could make you a new person-your shop a new shop-your wife a new wife-whatever you want it to do for you. And use of our tape is free-just postage. This free service matches our free seminars & free consulting to all...but if we find half a cigarette of cyanide in your possession—we'll seize your factory.

*Call for 1 week's reservation...(for the TAPE dummy!)

Keith Weinstein
PRECIOUS METALS WEST
608 S. Hill #407
LA. CA 90014
(213) 689-4872

Marc Robinson
FINE GOLD
Box 78662
LA. CA 90016

FOR 45 YEARS, THE COMPLETE SUPPLIER
TO THE JEWELRY MANUFACTURER
fast delivery from stock
*of precious and base metals
*of findings in precious and base metals
*of metalsmithing and lapidary tools & supplies
*of semi-precious stones, shell & coral

INDIAN JEWELERS SUPPLY CO.

P O BOX 1774
GALLUP, NM 87305
505-722-4451
fax: 505-722-4172
Set of 4 catalogs via UPS (in the U.S.A.) - $5.00

SPECIAL OFFER!

Request our supplies catalog CT8788 and instead of sending the regular $3.00 cost, mention **Metalsmith** and we'll send it to you FREE of charge!

1000's of Items!
Low Prices!

Bourget Bros.
JEWELRY ARTS TOOLS AND SUPPLIES
1636-S 11th St., Santa Monica, CA 90404
Phone: (213) 450-6556

Serving You Since 1947

GOLD SPELLS

High-tech casting for designers and special order jewelers. Guaranteed results with our quality gold alloys. Each wax cast individually by journeymen, 24 hr. turnaround for cast ready waxes.

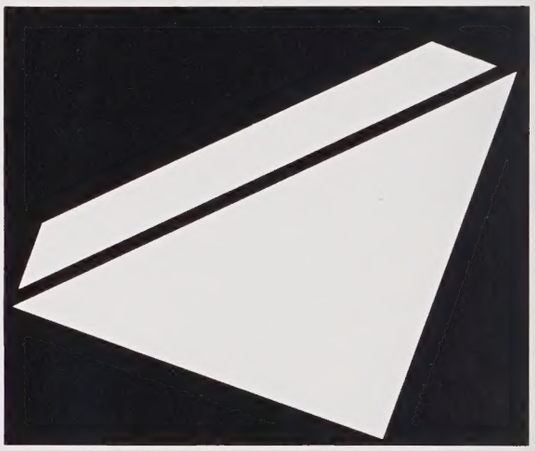
— We sell service - not a line —

Send for price list or phone:

7055 19th Ave. N.E.
Seattle, WA 98115
(206) 523-3659

See you at the Tucson Show
Booth # 56 Empire Ballroom • Holiday Inn, Broadway
(203) 871-0098

NEGS



NEW ENGLAND GEMSTONE SUPPLY

Brings You The Stones You Need For Your Jewelry Designs

- Full line of colored stones including diamonds and pearls
- Many unique one of a kind cuts for that special piece of custom jewelry
- Calibrated sizes available in most birthstones
- Over 15 years experience catering to the custom goldsmith
- We understand your needs and appreciate your business

Feel free to call for quotes, or memo service

(203) 871-0098

TOOLS AND SUPPLIES FOR:
GOLD AND SILVERSMITHING •
CASTING • PLATING •
FINDINGS • ENAMELS •
SEPPA SINUSOIDAL STAKES •
SEPPA MALLETS •
BLACKSMITHS TOOLS

Send $2.00 (refundable on first order of $10.00) for our illustrated new catalog

ANCHOR TOOL AND SUPPLY COMPANY, INC.

(See me at the SNAG Conference)

Telephone: (201) 887-8888
Mail Orders: P.O. Box 265, Chatham, NJ 07928-0265

OVER THE COUNTER STORE HOURS: TUESDAY THRU FRIDAY 1-5 P.M., SATURDAYS 10-1 P.M., OR BY APPOINTMENT

LARRY PAUL CASTING CO., INC

- COLORED GOLDS
- 10-24 KT.
- PLATINUM
- STERLING SILVER
- BRONZE
- SILICONE & RUBBER MOLDS
- CUSTOM WAX DESIGN

LARRY PAUL CASTING CO., INC.
740 Sansom Street, Suite 410
Philadelphia, PA 19106
215-928-1644

ADVERTISERS IN THIS ISSUE

63	Anchor Tool & Supply Co	63	Lary Paul Casting
4	Appalachian Craft	4	Lucien L. Stern, Inc
14	Arrowmont	60, 61	MJSA
OBC	Artwear	58	Met-L-Art
11	Atypic Gallery	55	Myron Tobak, Inc
58	Billanti Casting	56	Neycraft Co
62	Bourget Brothers	62	New England Gems
59	Boston Findings	3	Pacchetto Gallery
7	CDK	15	Penland
59	Cincinnati Gold & Silver Refining	14	Peters Valley
1	Concepts	62	Precious Metals West
56	Concepts #2	57	Progress Machine Tools
58	Cord Co	2	Quadrum
14	Cranbrook Academy	57	Reactive Metals
11	Dimensions	9	Red Sky Plating
63	DJS Co	IFC	Rio Grande
15	Dunconer Workshops	9	RIT
59	E. B. Fitler Co	3	Sculpture to Wear
9	East West Dycom	64	SNAG Conference
1	Elaine Potter Gallery	11	Southwest Crafts Center
4	Faith Nightingale Gallery	14	Studio Jewelers
9	Forslev's Jewelry Supplies	2	Susan Cummins Gallery
IBC	Frei & Borrel	2	Swan Gallery
3	Gallery 500	56	Swest Inc
62	Gold Spells	61	The Norman Thomas Co
1	Helen Drutt	57	Tierracast
62	Indian Jewelers	55	Tim Roark Imports
3	J. Cotter Gallery	59	Toga
7	Jett Gallery	56	Tripp Lake Camp
14	Jewelery Arts Institute	11	University of Georgia
58	Kenneth F Rose	7	Winged Camel Metalworks
55	Kerr	15	Worcester Craft Center

Metalsmith Subscription

Please enter my subscription to Metalsmith.

United States and Canada
$26 ☐ One year (4 issues) $69 ☐ Three years (12 issues)
$48 ☐ Two years (8 issues)

Foreign Subscription Add per year $6 ☐ Canadian Mail
$10 ☐ Surface mail $20 ☐ Air Mail: So. America/Europe
$15 ☐ Air Mail: Mexico $25 ☐ Air Mail: Asia/Australia

Please tell us where you got this card.
☐ Friend ☐ Newsstand ☐ Work/School ☐ Other

Please limit information to boxes provided.
☐ Amount Enclosed ☐ New ☐ Renewal
☐ Please bill me ☐ Charge to my ☐ Visa ☐ Mastercard

Acct. # _____ Exp. Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Mail to: Metalsmith
12653 Muirfield Blvd. So., Jacksonville, FL 32225-9950

SNAG/89

Society of North American Goldsmiths

ANNUAL CONFERENCE

March 15-19, 1989 ▪ San Antonio, Texas

Tin frame and wall decorations, Mexican, c. 1960, courtesy of the Robert K. Winn Mexican Folk Art Collection, San Antonio Museum Association.

Exhibitions ▪ Performances ▪ Lectures ▪ Social Activities

Exhibitions

Baubles, Bangles and Beads; Popularis Gallery
Chef d' oeuvre; Saks Fifth Avenue
Contemporary Metal Judaica; Read Stremmel Gallery
Metal and More; Creative Arts Gallery
Heavy Metal, Motorcycles and Stuff; Southwest Craft Center
Works of Twelve American Metalsmiths; Carver Cultural Center
Special Designs; Sol Del Rio
Texas Metal Invitational; San Antonio Museum of Art
Contemporary Art for San Antonio; The Blue Star Art Space
Tin Work: Mexico & New Mexico; San Antonio Art Institute

Funded in Part by: Creative Arts Gallery ▪ Frei Borel, Inc. ▪ Jewelcraft Supply Company ▪ Menger Hotel ▪ Catering by the Pedrotti's ▪ Penaloza and Sons, Inc. ▪ Read Stremmel Gallery ▪ Saks Fifth Avenue ▪ San Antonio Art Institute ▪ Sol Del Rio Gallery ▪ Texas Commission on the Arts ▪ Tony Specia

For registration/information ▪ 512/824-7224 **San Antonio Art Institute** SNAG/89 ▪ Box 6092 ▪ San Antonio, Texas 78209

Subscribe to Metalsmith

The Quarterly Magazine Devoted to the Development and Appreciation of the Metal Arts

Traditions of Metalwork
Historical articles trace the roots and development of metalwork in the styles and artists of the past.

Materials & Methods
An inside look at the precious and nonprecious materials and the unique methods of metalsmithing and jewelry.

Showcase of Contemporary Work
Each issue will seek out and explore significant new work in the fields of jewelry, enameling, holloware, blacksmithing and sculpture.

Masterpieces in Metal
Curators of well-known museums and collections from around the world examine important works, commenting on their technical, historical and esthetic significance.

Exhibition Reviews
Each issue selects the most important shows for review. The emphasis is on a visual presentation of the major pieces and a critical appraisal of their contribution to the contemporary body of work being created in the field.

Business, Marketing and Education
- Where to find summer workshops and programs in metal
- How to market through galleries, stores and direct mail
- What books and other literature to read
- How to avoid health and safety hazards
- Where to get supplies
- How to photograph your work
- How and when to enter competitions
- How to establish your own retail business
- How to evaluate craft fairs

Master Metalsmiths
In-depth profiles of eminent metalworkers examine their contribution to and influence on the state of the art. They are the designers, teachers, artists of today, whose work is sought by collectors and admired by craftsmen.

Since **Metalsmith** is a quarterly, please allow 8 to 10 weeks to receive your first copy.
Contributions are deductible with legal limits for tax purposes.
Make all checks (in U.S. funds only) payable to Metalsmith.

Metalsmith Subscription

Please enter my subscription to Metalsmith.

United States and Canada
$26 ☐ One year (4 issues) $69 ☐ Three years (12 issues)
$48 ☐ Two years (8 issues)

Foreign Subscription Add per year $6 ☐ Canadian Mail
$10 ☐ Surface Mail $20 ☐ Air Mail: So. America/Europe
$15 ☐ Air Mail: Mexico $25 ☐ Air Mail: Asia/Australia

Please tell us where you got this card.
☐ Friend ☐ Newsstand ☐ Work/School ☐ Other

Please limit information to boxes provided.
☐ Amount Enclosed ☐ New ☐ Renewal
☐ Please bill me ☐ Charge to my ☐ Visa ☐ Mastercard

Acct. # _____ Exp. Date ____

Signature _____

Name _____

Address _____

City _____ State ____ Zip ____

Telephone _____

Mail to: Metalsmith
12653 Muirfield Blvd. So., Jacksonville, FL 32225-9950

Metalsmith Subscription

Please enter my subscription to Metalsmith.

United States and Canada
$26 ☐ One year (4 issues) $69 ☐ Three years (12 issues)
$48 ☐ Two years (8 issues)

Foreign Subscription Add per year $6 ☐ Canadian Mail
$10 ☐ Surface Mail $20 ☐ Air Mail: So. America/Europe
$15 ☐ Air Mail: Mexico $25 ☐ Air Mail: Asia/Australia

Please tell us where you got this card.
☐ Friend ☐ Newsstand ☐ Work/School ☐ Other

Please limit information to boxes provided.
☐ Amount Enclosed ☐ New ☐ Renewal
☐ Please bill me ☐ Charge to my ☐ Visa ☐ Mastercard

Acct. # _____ Exp. Date ____

Signature _____

Name _____

Address _____

City _____ State ____ Zip ____

Telephone _____

Mail to: Metalsmith
12653 Muirfield Blvd. So., Jacksonville, FL 32225-9950

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5392 JACKSONVILLE, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF NORTH AMERICAN GOLDSMITHS
12653 Muirfield Blvd. South
Jacksonville, FL 32225-9950

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5392 JACKSONVILLE, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF NORTH
AMERICAN GOLDSMITHS
METALSMITH
12653 Muirfield Blvd. South
Jacksonville, FL 32225-9950

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5392 JACKSONVILLE, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF NORTH
AMERICAN GOLDSMITHS
METALSMITH
12653 Muirfield Blvd. South
Jacksonville, FL 32225-9950

SNAG Membership includes Metalsmith

Please enter me as a member of SNAG as follows
$45 ☐ General Membership $45 ☐ Institutions (US and Canada)
$30 ☐ Student Membership

Foreign Membership Add
$16 ☐ Surface Mail $10 ☐ Canadian Mail
$21 ☐ Air Mail: Mexico $26 ☐ Air Mail: South America/Europe
$30 ☐ Air Mail: Asia/Australia

Please tell us where you got this card.
☐ Friend ☐ Newsstand ☐ Work/School ☐ Other

Please limit information to boxes provided.
☐ Amount Enclosed ☐ New ☐ Renewal
☐ Please bill me ☐ Charge to my ☐ Visa ☐ Mastercard

Acct. # _____ Exp. Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Mail to: SNAG 12653 Muirfield Blvd. So., Jacksonville, FL 32225-9950

MEMBERSHIP
SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary gold- and silversmithing. SNAG serves as a forum for the free exchange of ideas in the field.

Technical information, esthetic and educational issues, and other topics of interest to the practioner and teacher of contemporary metalwork are disseminated by SNAG publications and conferences. Professionals and students, collectors, gallery owners and enthusiasts will all find SNAG interesting and useful. From pure sculpture to production jewelry. SNAG offers information on the entire range of the exciting field of metalsmithing.

SERVICES

Each year, SNAG conducts a conference that attracts jewelers and silversmiths from all over the world. Major figures in the field speak on a multitude of topics. Each conference is held in a different location to allow the widest audience possible access to these lively and stimulating gatherings.

Periodically, SNAG sponsors major exhibitions of contemporary metalwork. In the past, SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and the Phoenix Museum of Art. A special exhibition of work by Distinguished Members traveled to major museums in Europe in 1979.

The Society operates a book ordering service, through which important texts on all aspects of the field can be ordered at a reduced price.

SNAG also operates a slide library and rental service, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent or purchase slices at minimal cost.

PUBLICATIONS

Metalsmith is the only magazine in America devoted solely to the metal arts. Prominent jewelers and designers, silversmiths, blacksmiths and sculptors are featured in full-length articles. Process and technique are explored in essays on design and production, materials and equipment. Regular columns by leading authorities discuss the latest gallery shows, newest books and current museum exhibitions.

The *SNAG Newsletter* is published bimonthly and is available to members only. It features timely information on exhibitions, workshops, conferences and job opportunities from all across the U.S. and Canada.

MEMBERSHIP

SNAG offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

General Membership is open to everyone and includes subscriptions to *Metalsmith* and the SNAG Newsletter, reduced conference fees, access to all of SNAG's services and full voting privileges.

Distinguished Membership is a special juried category, which is conferred upon members who demonstrate outstanding contribution to the field. Special exhibitions and other privileges are available to these members. This category of membership includes all publications and other advantages described above.

Student Membership is offered at a reduced rate to anyone attending an accredited educational institution. This membership offers all the advantages of a *general membership* but does not carry voting privileges.

Institutional Membership is available for nonprofit organizations like schools and libraries. Institutions receive the 4 issues of *Metalsmith* magazine per year and the Snag newsletter.

Checks should be made payable to the Society of North American Goldsmiths (SNAG) in U.S. dollars only. Contributions are deductible within legal limits for tax purposes. Allow six to eight weeks to receive your first copy of *Metalsmith*.

"QUALITY THAT LASTS FOR GENERATIONS"

Otto Frei—Jules Borel Company has been supplying jewelers with quality tools and supplies since 1930. We have the largest selection of hand and power rolling mills, the best quality workbenches, and the finest hand tools available anywhere all direct from the manufacturers to you.

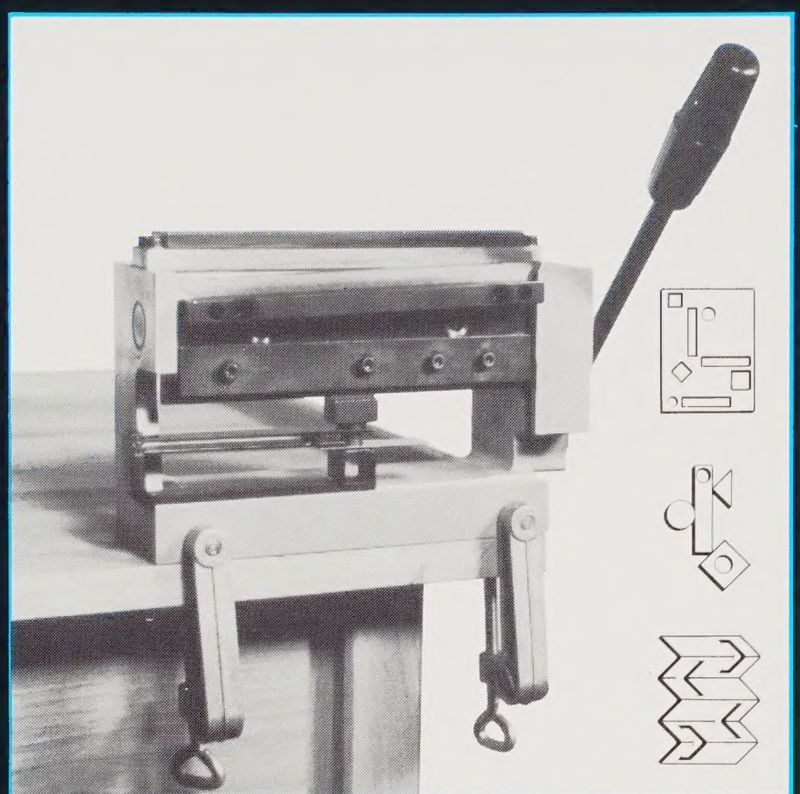
PORFIFORM 200

The Swiss Precision Metal Working Machine That Combines Three Tools In One!

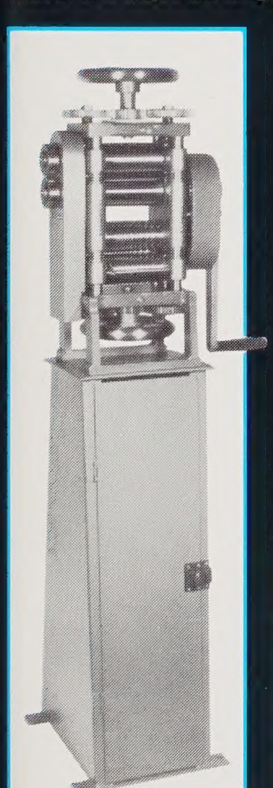
AS A BENCH SHEAR—The Profiform 200 is unsurpassed. The Profiform 7½" shear cuts cleanly and smoothly without leaving a "lip" on the edge of the cut like most shears will.

AS A HOLE CUTTER—The Profiform 200 makes cutting circles and squares a snap. It comes with seven sizes of round punches and five sizes of 4 corner punches. Holes can be punched in the center of sheet metal, not just on the edge as with hammer and die type hole punches.

AS A BENDING BRAKE—The Porfiform 200 makes 90° bends just like larger bending brakes. Use the Profiform 200's bending brake feature to construct all kinds of new shapes and designs.



Unleash your imagination on the Profiform 200 to create new designs quickly and easily.



DURSTON D/EX—2 full size rolling mills in one convenient stand, 120 mm (4.75") of flat and 120 mm of wire from 9.0 mm to 1.0 mm. Compares to units costing considerably more. It is 47" high, 15" wide, 12" deep, and weighs 220 lbs. **$1595.00**

PORFIFORM 200

CAPACITY:
1 mm (18GA) non ferrous metals
1.5 mm Aluminum

HOLE PUNCHES:
○ 4.5 mm, 5.5, 6.5, 8.5, 10.0, 12.0
□ 6×6 mm, 8×8, 10×10, 12×12
▭ 4×12

DIMENSIONS:
3" deep, 7" high, 10" wide

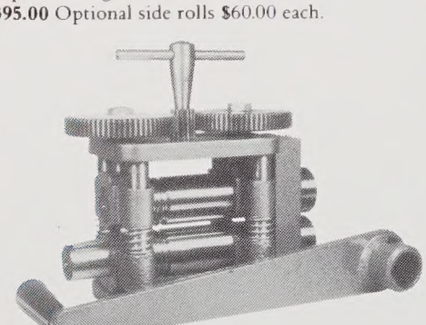
PRICE:

Complete with all Hole Punches and Bending Punches	**$1095.00**
Only with Bending Punches	**$ 525.00**
Round Punches	**$ 55.00**
Square Punches	**$ 75.00**

JOHN FREI CUSTOM WORKBENCH—The finest jeweler workbench you can buy. Additional custom variations available. It is 38" high, 46" wide, 25" deep, and weighs 180-200 lbs.

Maple $750.00
Oak $895.00

DURSTON MINI MILL—60 mm (2.35") of flat, 4 sizes of wire, 3 sizes of ½ round wire in a convenient, compact, quality rolling mill. It comes with one side roll. It is 9" high, 11" wide, 5" deep, and weighs 38 lbs.
$395.00 Optional side rolls $60.00 each.



All our rolling mills come with a 2 year guarantee against defects in parts and workmanship.

Prices are subject to change without any notice.
November 1987

Call Toll Free 800-772-3456

OTTO JULES
FREI&BOREL
P.O. Box 796 • 126 Second St.
Oakland, CA 94604
Phone: 415/832-0355

BOREL & FREI
420 West 7th Street
Los Angeles, CA 90014
Phone: 213/689-4530
S. Calif. WATS 800-252-9392
National WATS 800-654-9591

KLAUS LAUBMAYER

ROBERT LEE MORRIS

JEWELRY·BELTS·HANDBAGS·SCARVES·FRAGRANCE
409 WEST BROADWAY·NEW YORK NY 10012·212/431-9405